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**M 230.10 vol. 1

1 Buch.

2. Partituren.

1 Partitur d. Scene u. Arie der Julia.

Solostimmen:

- Romeo.
- Julia.
- Thibaldo.
- Capulett.
- Lorenzo.

6. Chorstimmen.

Orchesterstimmen.

- Violine I.
- 2 Violine II.
- Viola.
- Baß u. Cello.
- Oboe I.
- Oboe II.
- Clarinette I.
- Clarinette II.
- Flauto I.
- Piccolo.
- Corno I.
- do. II.
- do. III.
- do. IV.
- 2. Fagott I.
- do II.
- Trombone I.
- do II.
- do III.
- Trompe I
- do II.
- Tympani.

1. Harfenstimme.

CENTRAL-BUREAU FÜR THEATER VON ROBERT SCHRÖTER LEIPZIG

STADT-THEATER St. GALLEN.

++ M 230.10 vol. 1
Allen A. Brown
Aug. 14. 1894.
2 v.

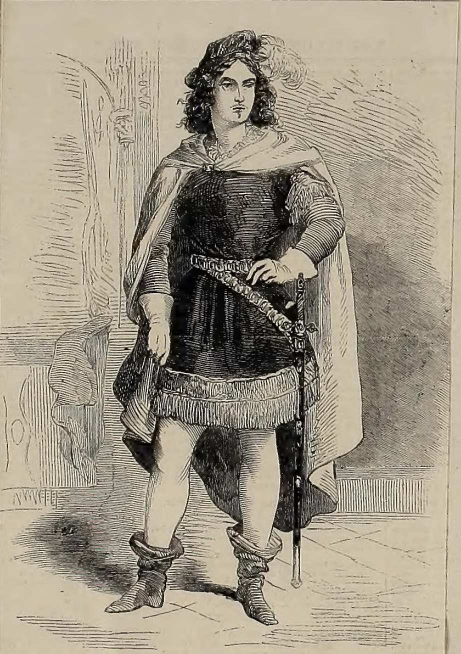
HER MAJESTY'S THEATRE.

Johanna Wagner, the celebrated prima donna of the Berlin Opera, respecting whom so much curiosity has been excited in this country by circumstances which everybody must remember, has at length appeared before the English public, and met with the reception due to her merits and her fame. She made her début on Saturday last, in the character of *Romeo*, in Bellini's opera "I Capuletti ed i Montecchi." For some days previously it was whispered about that an attempt would be made to get up an expression of disapprobation of the part alleged to have been taken by her in the disputes between the rival managers—a part for which no blame could attach personally to her; but if any such foolish and malicious intention had existed it was completely frustrated by the acclaim of enthusiastic welcome which burst from the audience in every part of the house the moment the fair stranger presented herself before them.

For the splendid triumph achieved by her on this occasion Mdlle. Wagner was not indebted to the merits of the opera, which is among the weakest of the many weak productions of the modern Italian stage. It is one of Bellini's earliest pieces, composed while his powers were yet immature, and not comparable to any of the subsequent works on which his reputation is founded. The airs are pretty,—for every Italian composer, however little of an artist, has a natural vein of melody, and can at least write prettily,—but they are trite and common without any individuality or characteristic expression. As a sheet of white paper receives any meaning that may be impressed upon it, so these vague, blank melodies have no expression save that which is given to them by the singer. These airs, moreover, are not inartificially treated; and the concerted music betrays such a lack of constructive skill as to show that the composer, when he wrote this opera, was little more than a tyro in his art. So generally has its weakness been felt, that it has seldom been performed without attempts to strengthen it by the introduction of music by other composers. The most general practice has been to throw aside the last act, substituting the last act of an older opera on the same subject, by Vaccai. The improvement thus made, however, is very small; and Mdlle. Wagner has done right in not adopting it, for a work from one hand must have consistency and unity of design, however feeble its execution may be. The success of this opera must be ascribed entirely to its subject, the tale of the hapless pair whose names have been immortalised by Shakspeare, and still live in the traditions of the ancient city of Verona. The plot of the opera is very slight, and differs from Shakspeare in several particulars; but the leading incidents are similar; and, in the catastrophe, the Italian dramatist has adopted Garrick's alteration. *Romeo*, breaking open *Juliet's* tomb, and finding her, as he thinks, lying dead on her bier, swallows poison. She awakes and rises; *Romeo*, in the rapture of their reunion, forgets what he has done. But the rapture is momentary, and is followed by despair and the agony of death. *Romeo* expires, and *Juliet* falls lifeless on his body. Alterations upon Shakspeare are not to be admitted on our stage; but it must be allowed in this case that the variation deepens the tragic effect of the catastrophe.

Such is the piece which has served to introduce Johanna Wagner to the English public. The character of *Romeo* is regarded as one of the finest of her parts; and, feebly as it is drawn and coloured by the Italian dramatist, it is sufficient to show that she is a tragedian of the highest order. It is, indeed, in the dramatic department of her art that her greatest strength evidently lies, and it was to this department that she was first drawn by the earliest bent of her genius. She was an actress before she was a singer; and, by the time she was fifteen, she had appeared with distinction both in tragedy and serious comedy. Her father, himself an eminent musician, had given her a musical education, and she afterwards profited by the lessons of Garcia, the ablest vocal instructor of the day. Thus prepared, she appeared on the musical stage, where she speedily rose to her present pre-eminent position. A biographical notice says that she was born in Hanover, in 1831; and though, owing to her precocity, her name has long been known to the world, yet this account of her age is confirmed by her blooming appearance and the freshness of her voice. She is a beauty of the genuine Saxon type, with blue eyes, a fair complexion, and a profusion of fair hair. She is above the ordinary female stature, exquisitely formed, and free and graceful in every movement. When she appeared in the chivalrous attire of the youthful *Romeo*, a burst of admiration shook the house, and it was some minutes before she was allowed to utter a sound. When, at length, her voice was heard, its rich, deep contralto tones, in a piece of spoken recitative, completed the spell wrought by her aspect. Her

over



MDLLE. JOHANNA WAGNER AS "ROMEO," AT HER MAJESTY'S THEATRE.

STADT-THEATER
St. GALLEN.

Actus I – II.

Romeo und Julie,

Oper in 4. Aufzügen

STADT-THEATER
St. GALLEN.

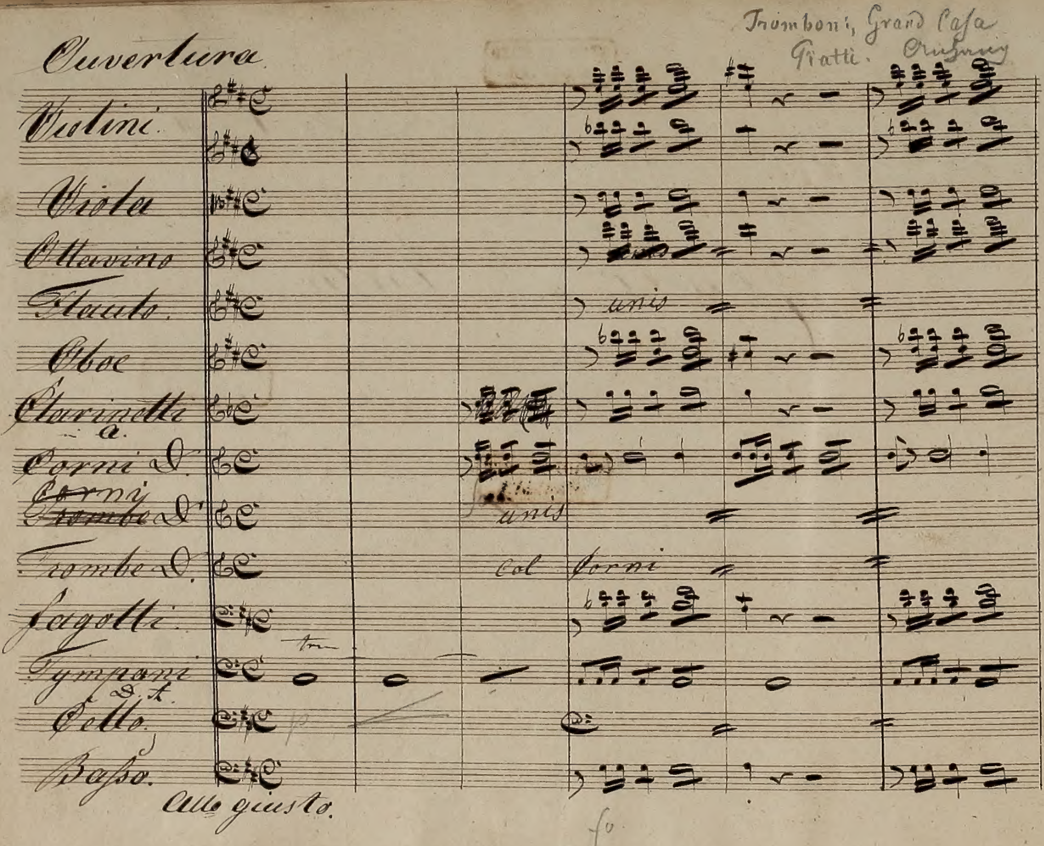
von

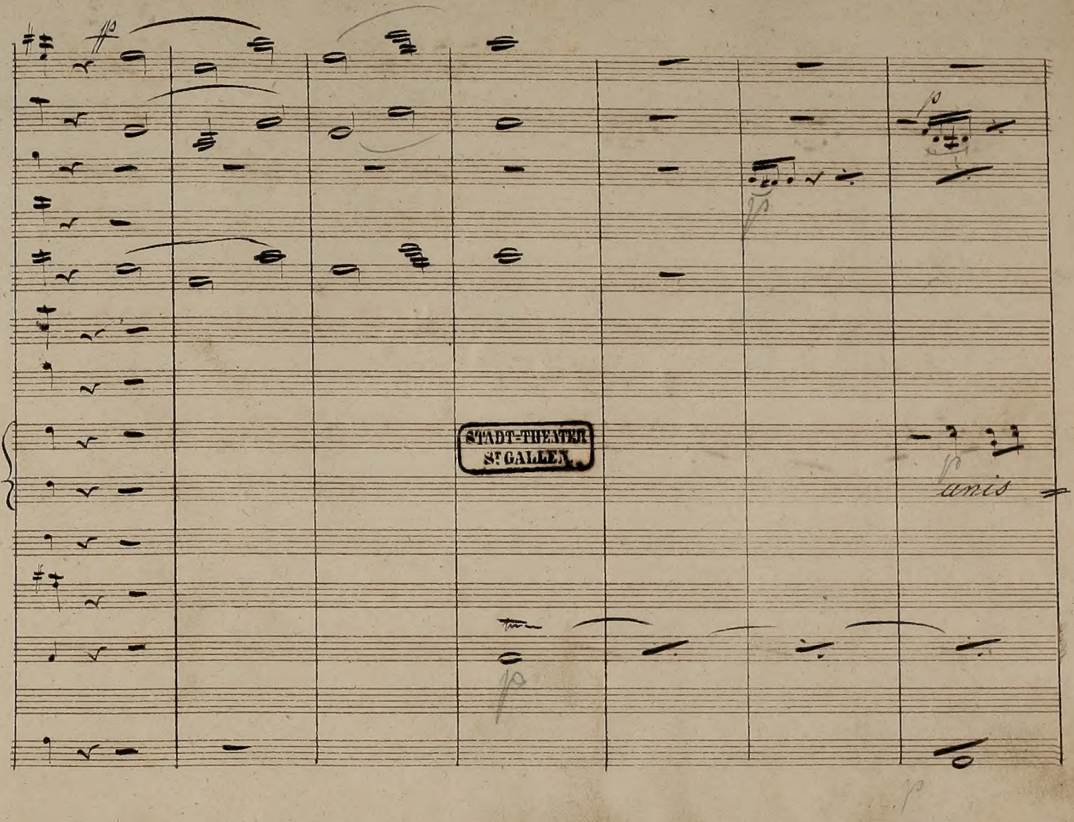
CENTRAL-BUREAU FÜR THEATER VON ROBERT SCHRÖTER LEIPZIG

Bellini.

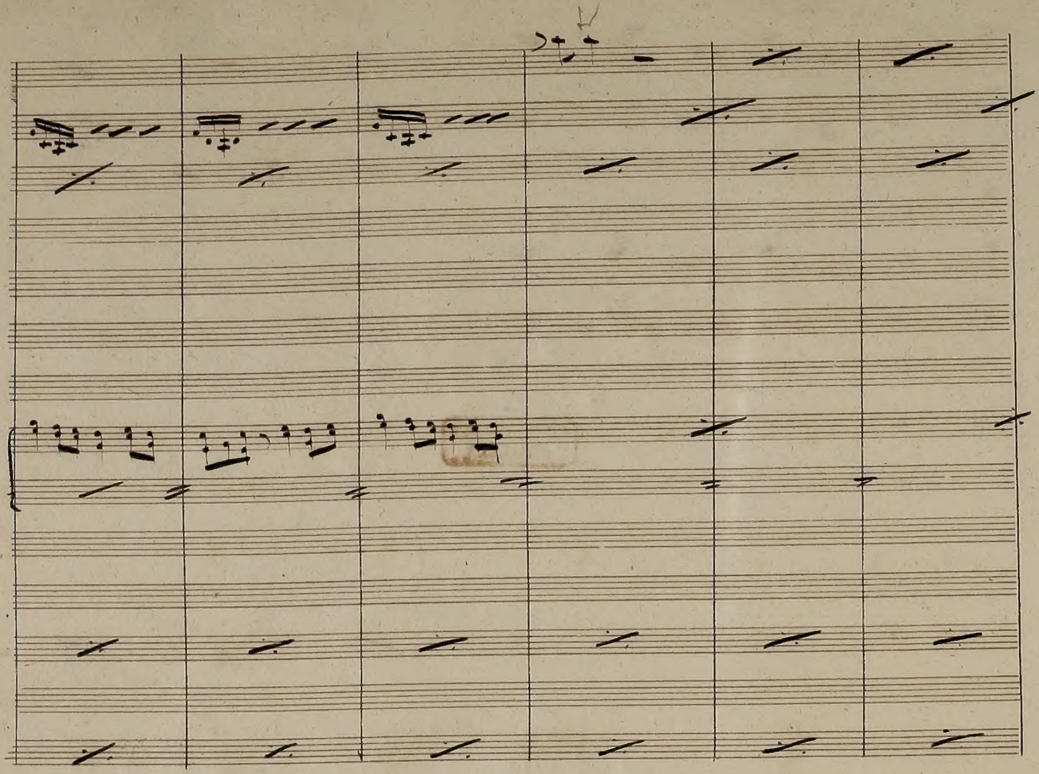
Partitur.

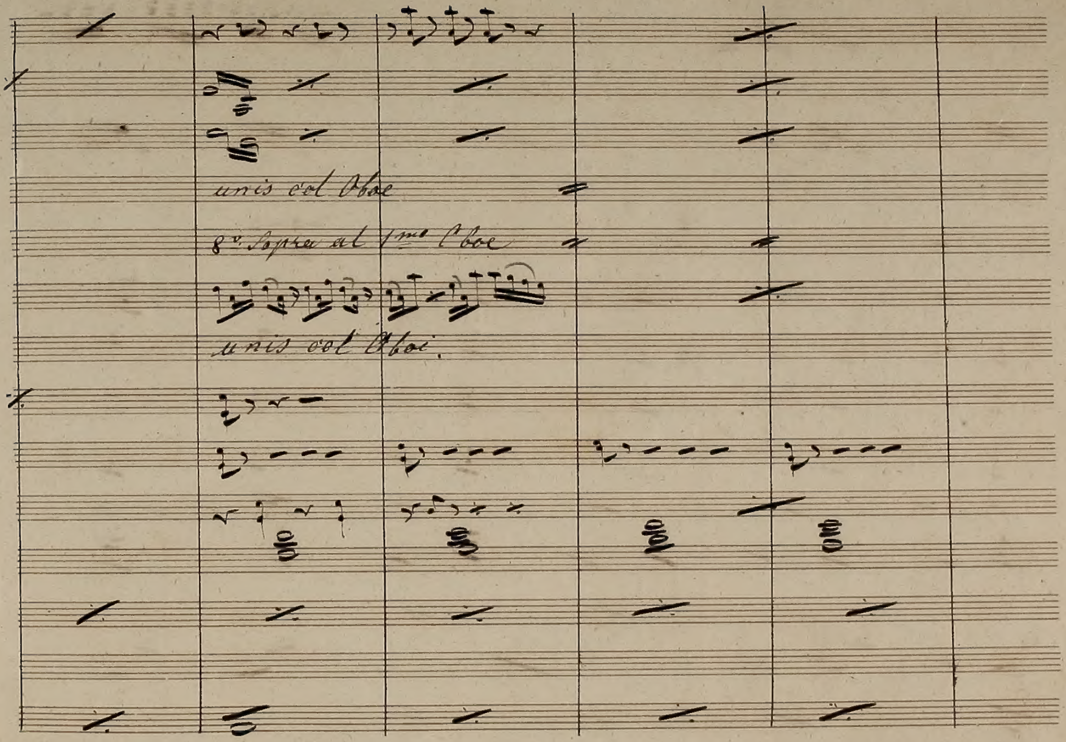
Ouvertura

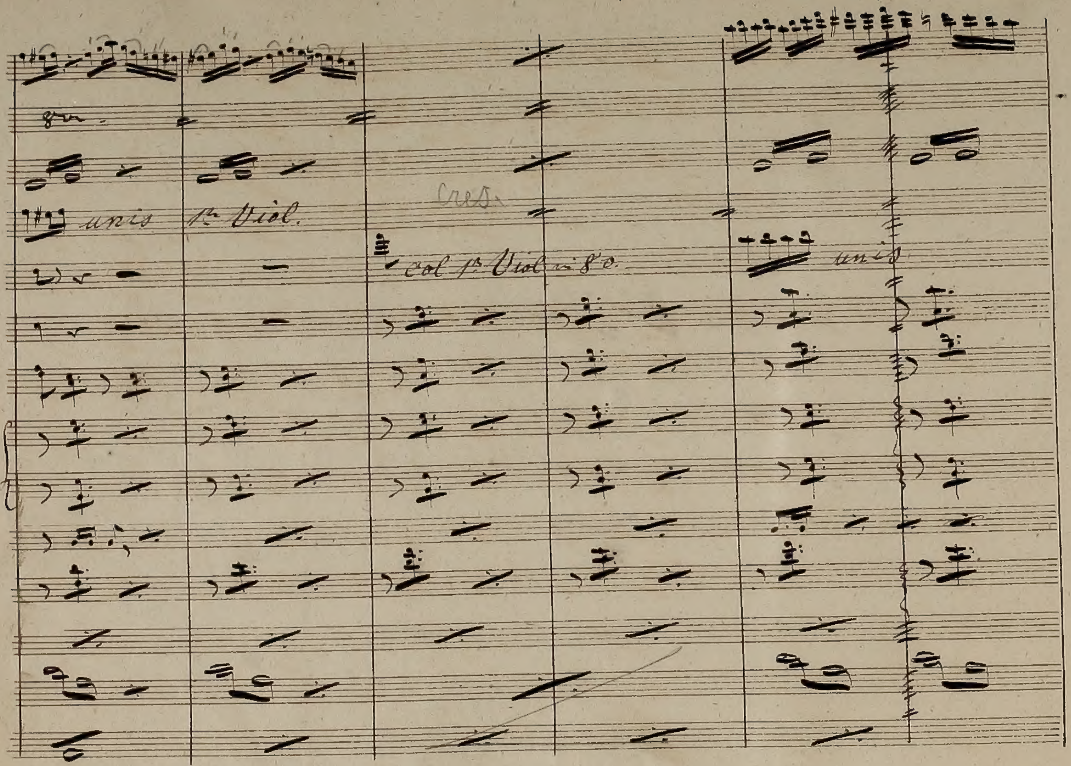

Tromboni, Gran Cassa
Piatti.
Violini
Viola
Ottavino
Flauto
Oboe
Clarinetti
a.
Corni D.
Corni D.
Trombe D.
Fagotti
Tympani
Cello
Basso
unis
Col Corni
All.o giusto.

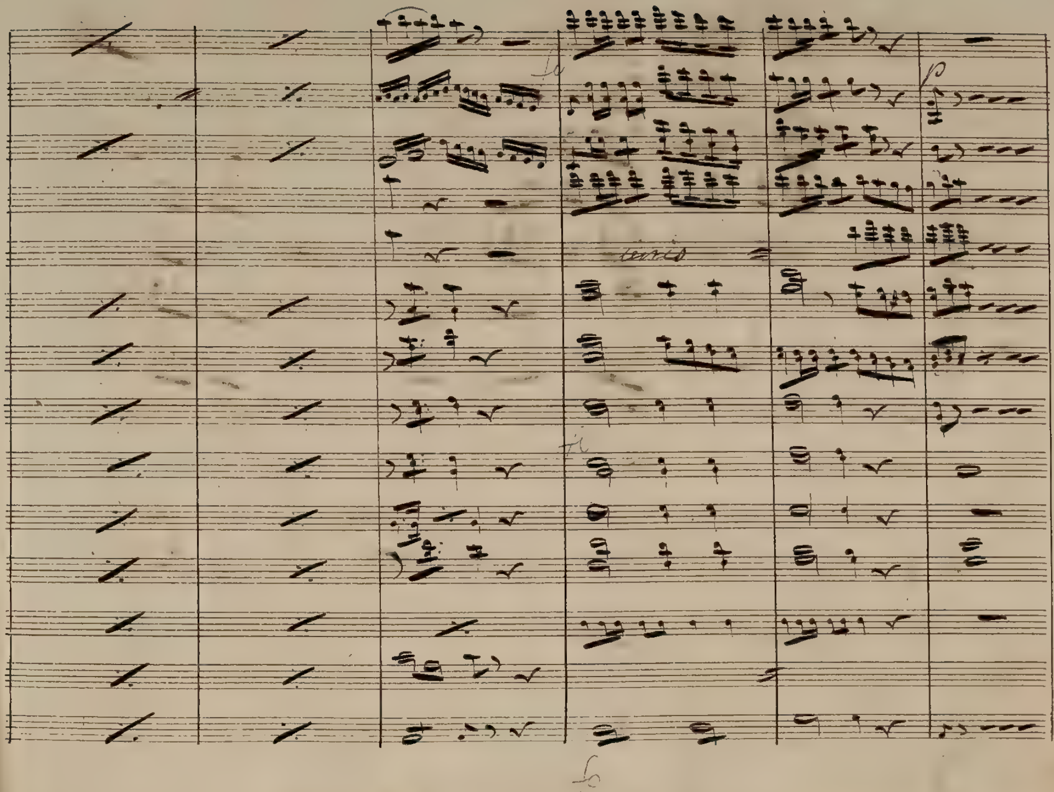


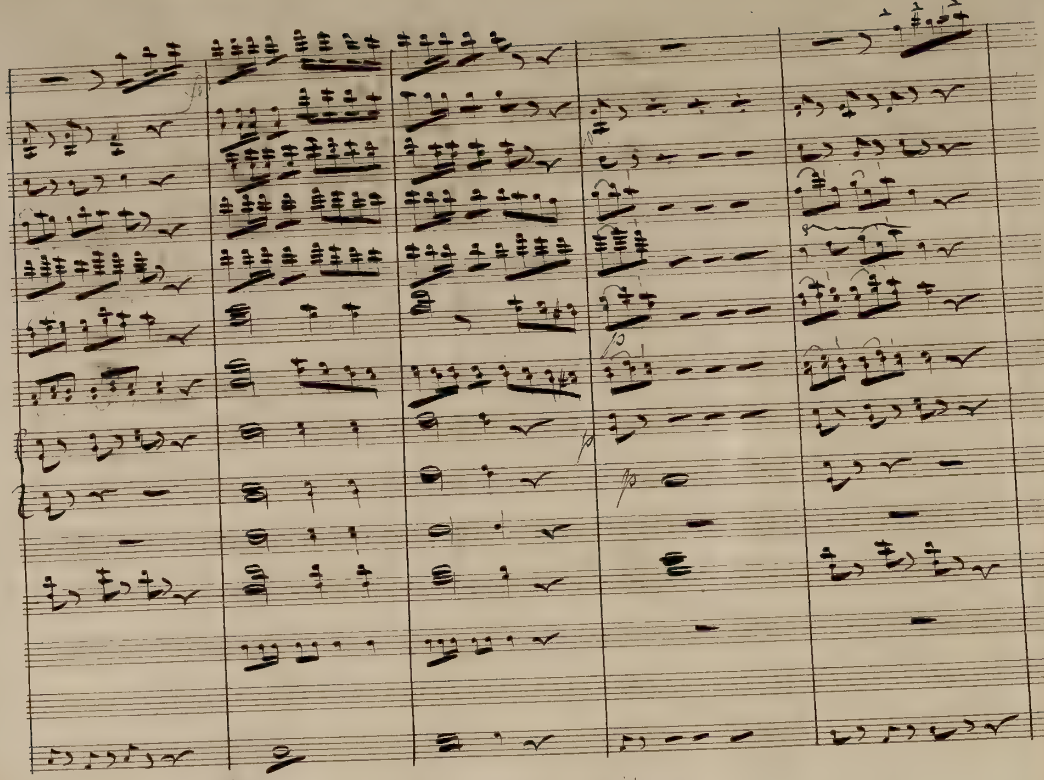
STADT-THEATER
St GALLEN

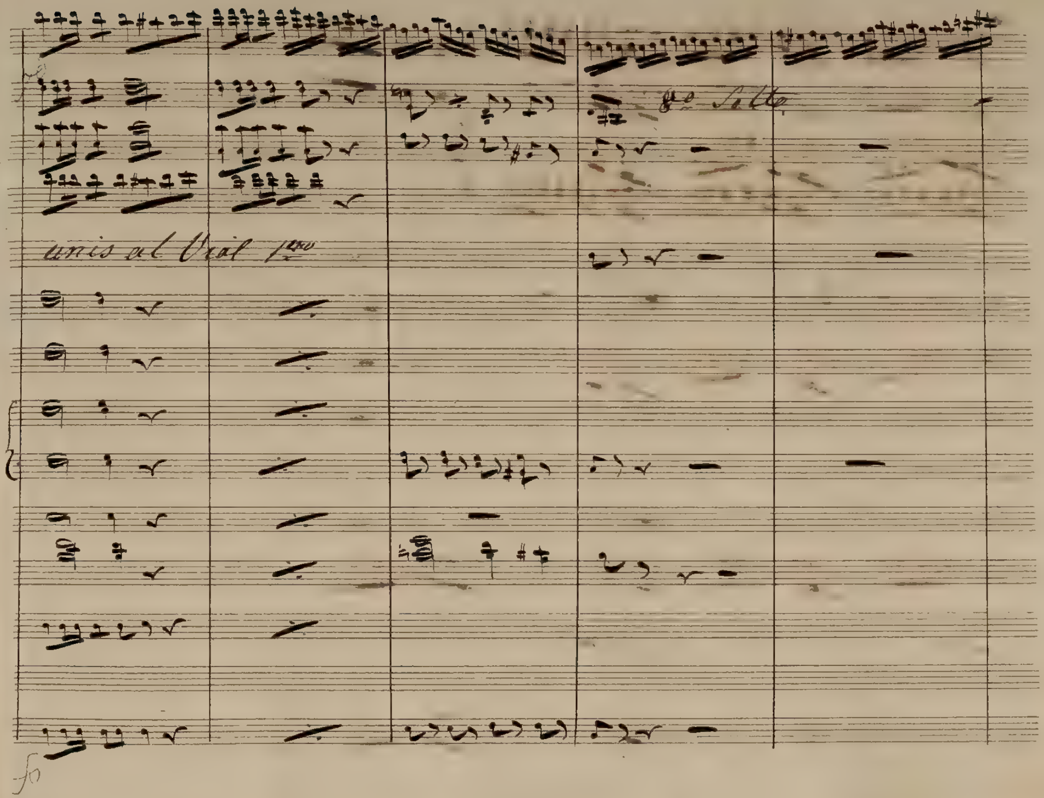


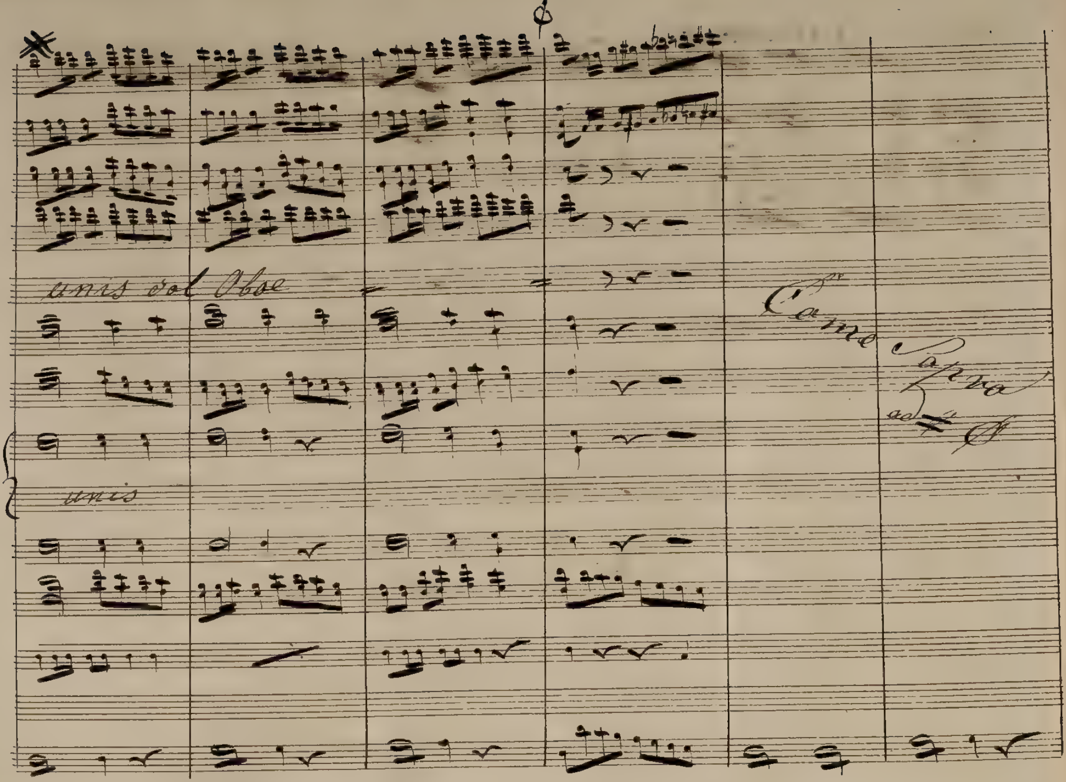

unis col Oboe
8va Sopra al 1mo Oboe
unis col Oboe.

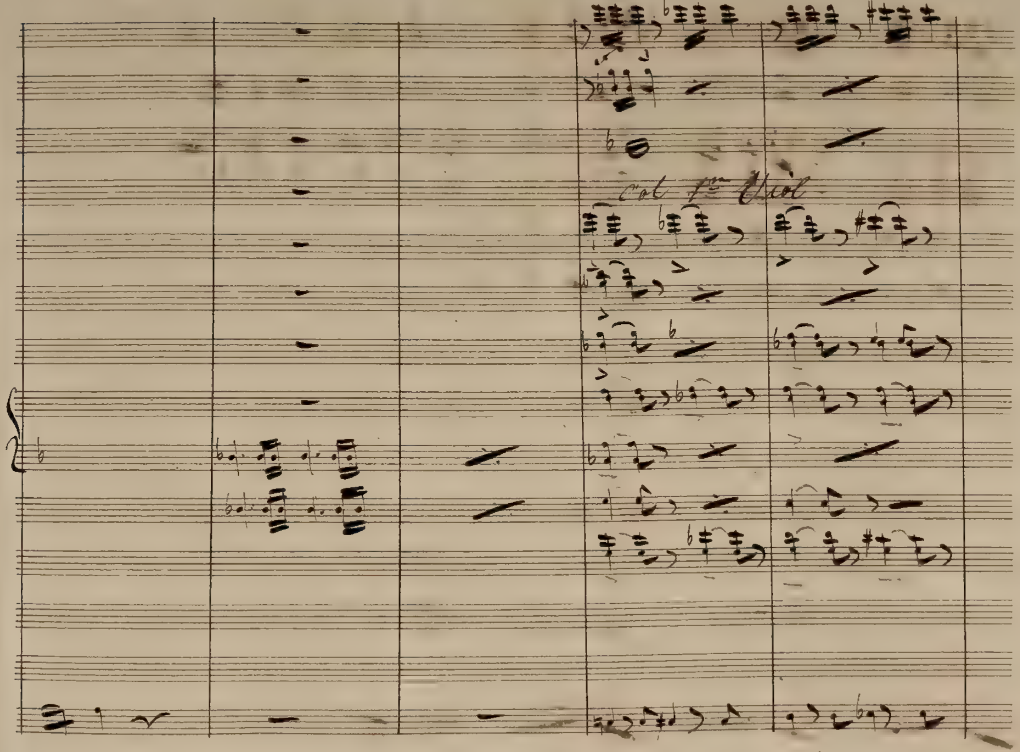

unis
Viol.
cres.
col Viol
unis

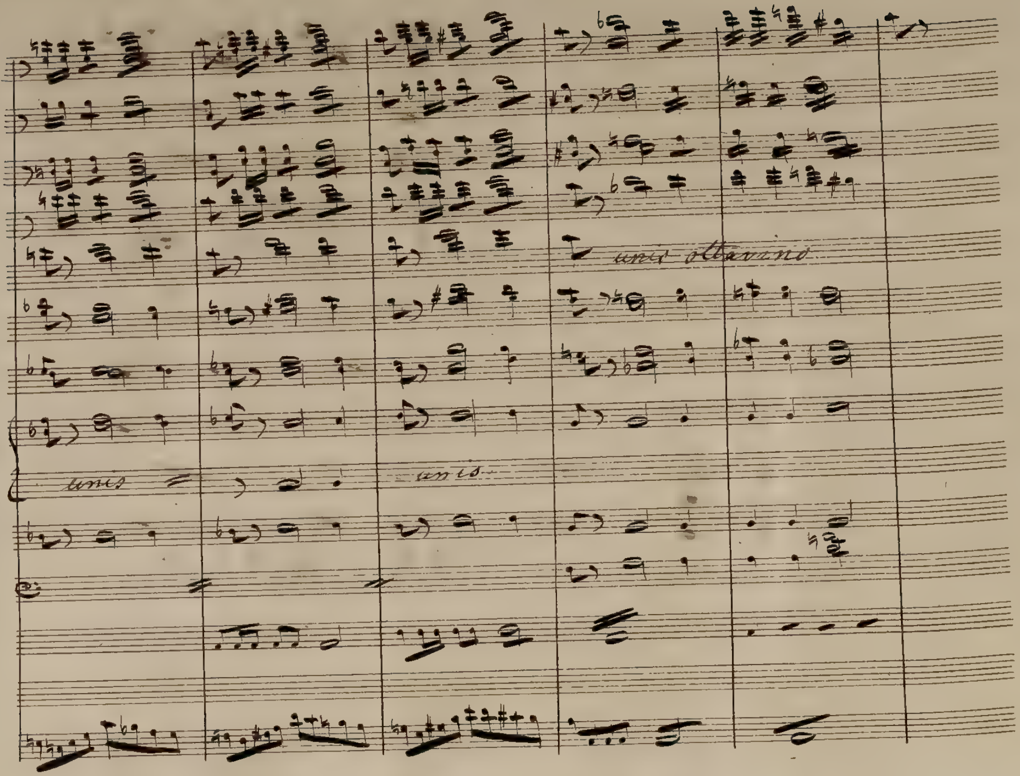


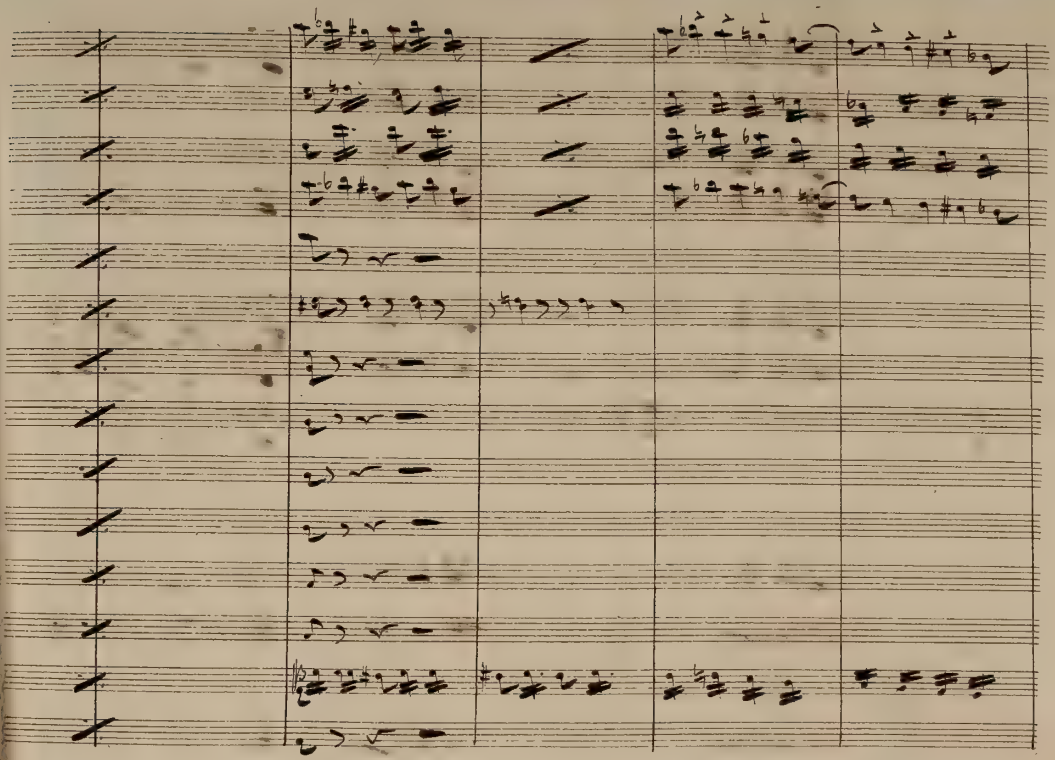


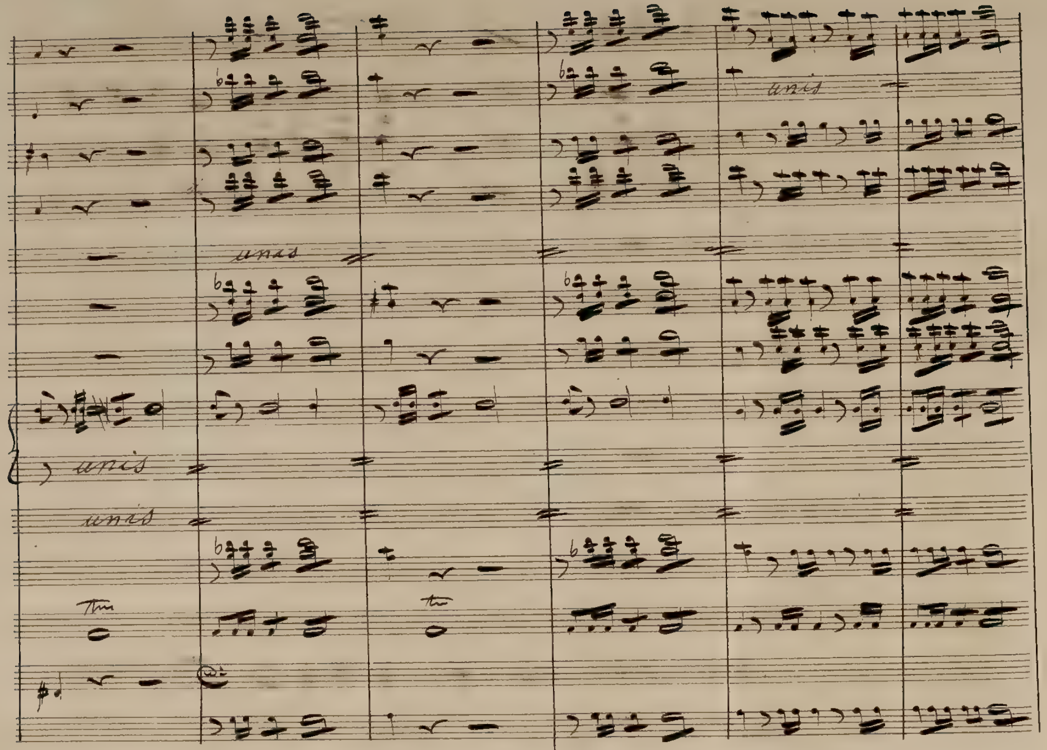

unis al Viol
Solo

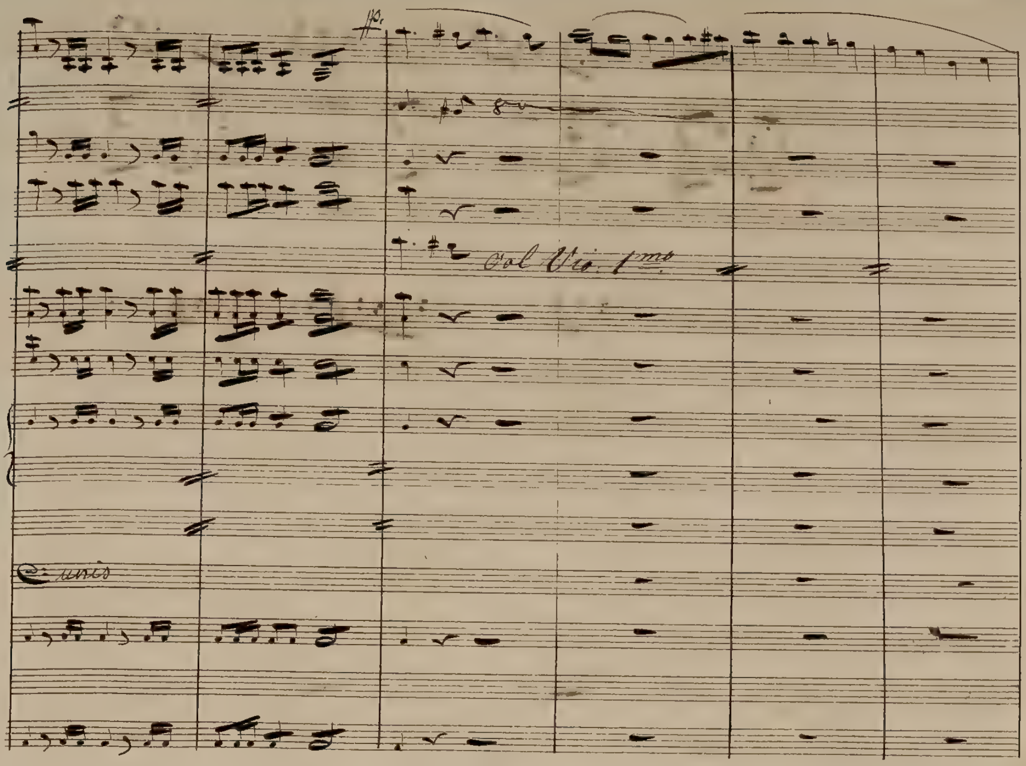

unis col Oboe
unis
Come Sopra

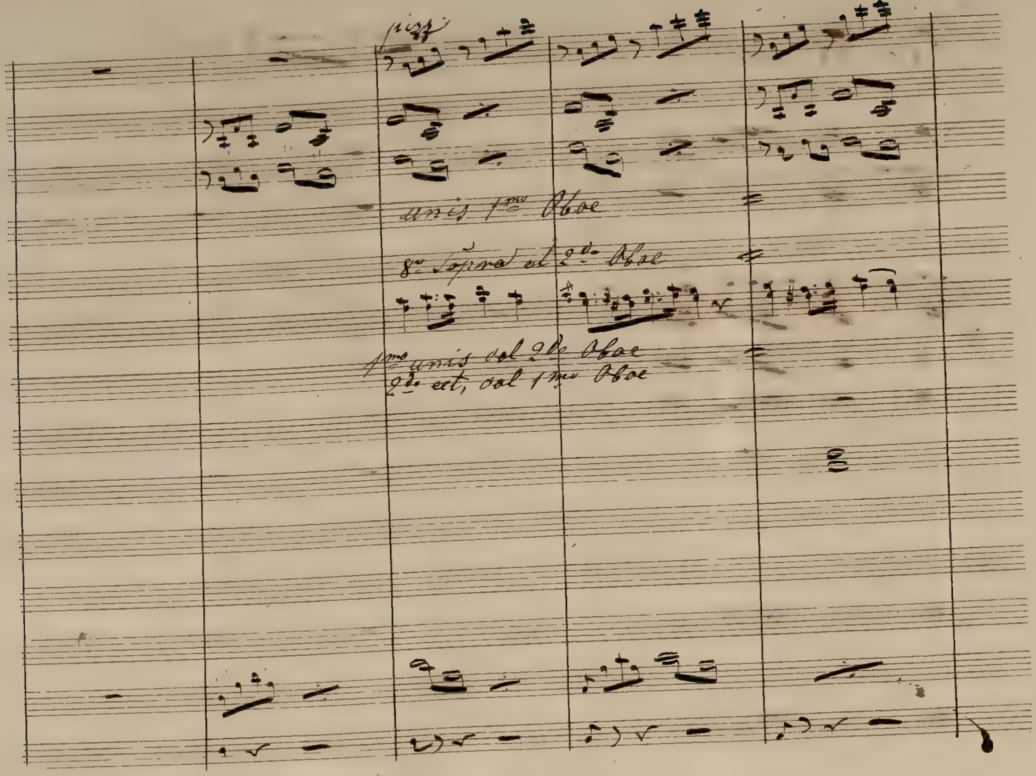

Col 1mo Viol

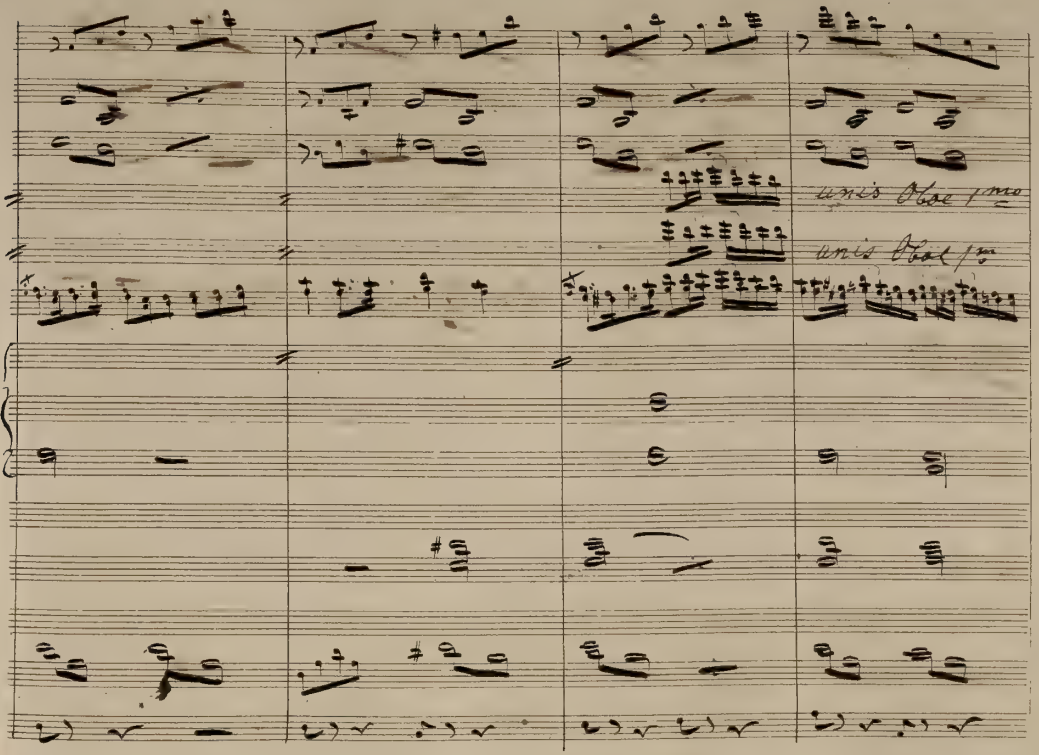

unis ottavino
unis
unis

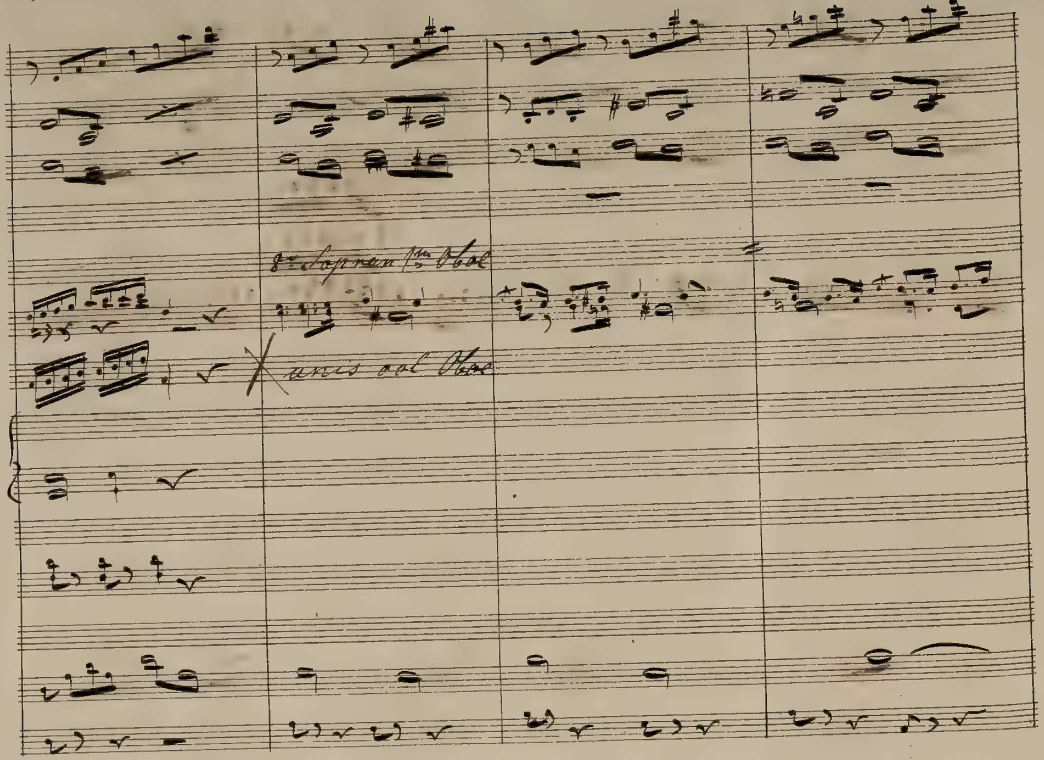


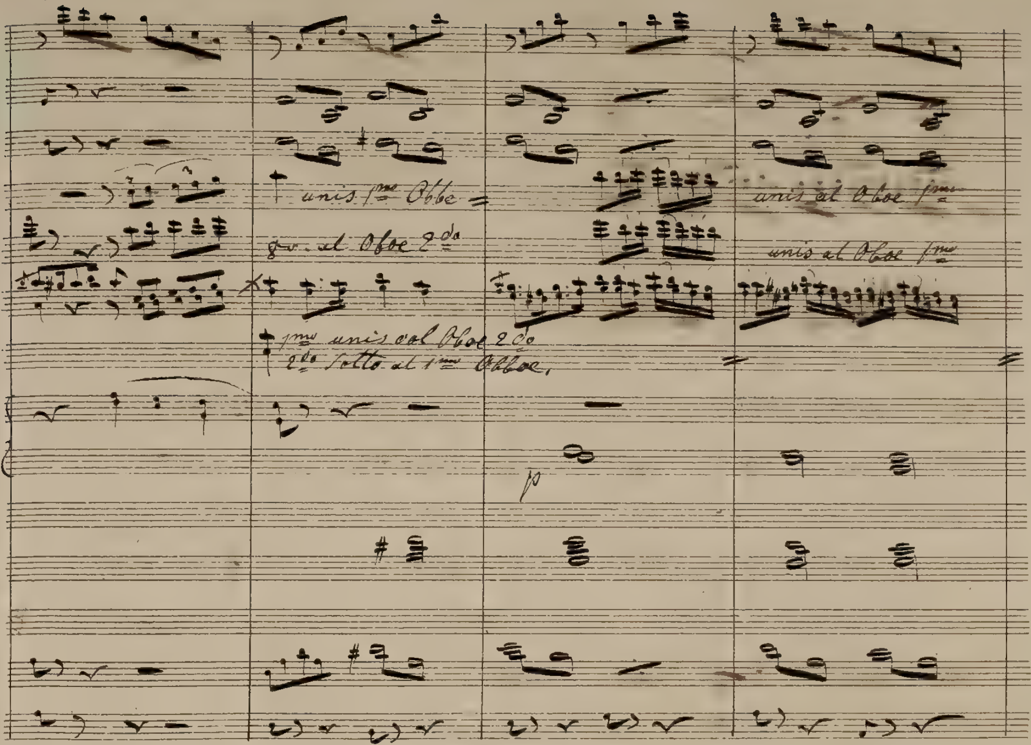

unis
unis
unis
unis

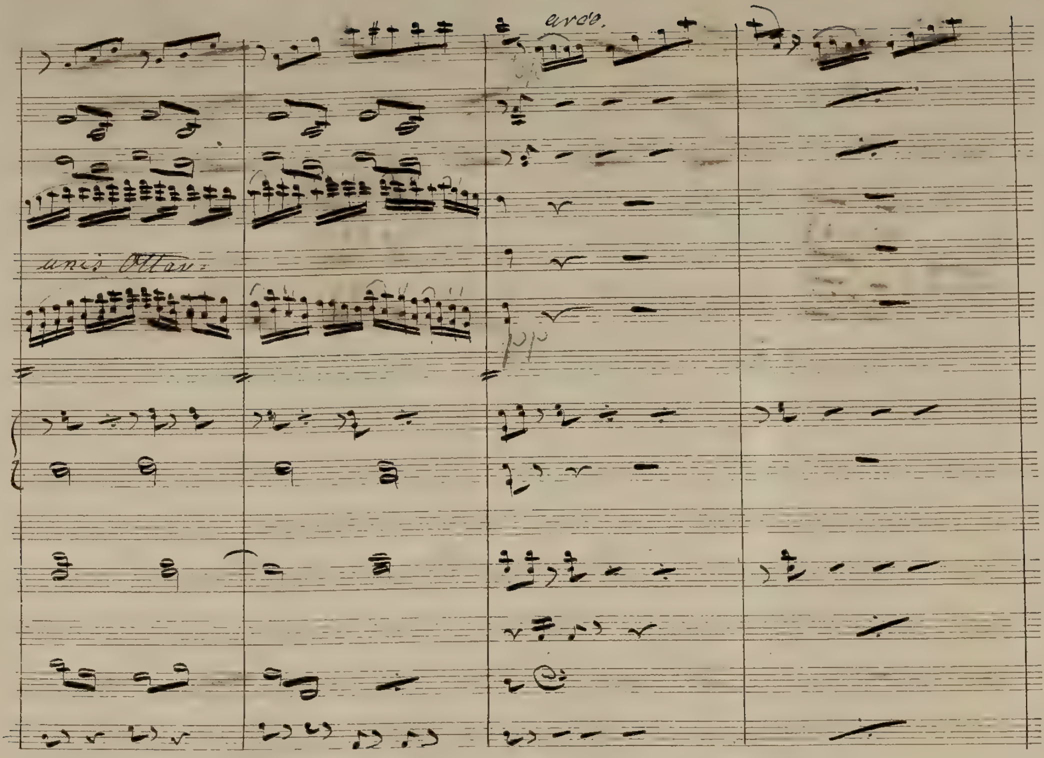

Col Vio. 1mo

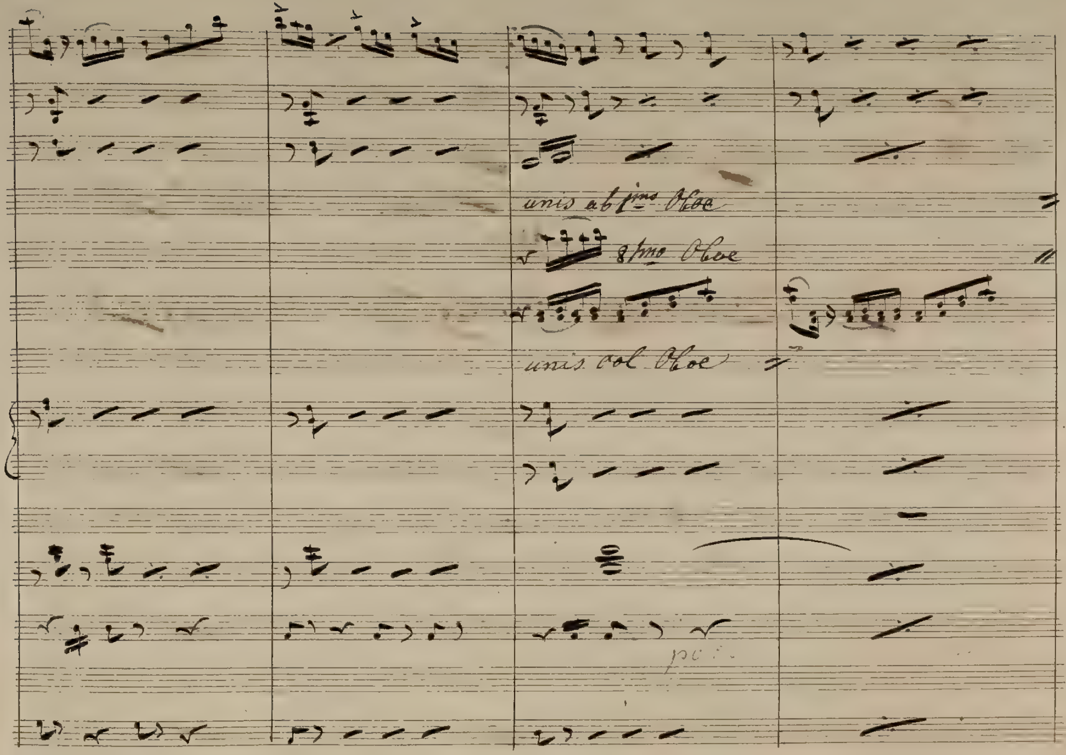

pizz
unis 1mo Oboe
8va sopra al 2do Oboe
1mo unis col 2do Oboe
2do col 1mo Oboe

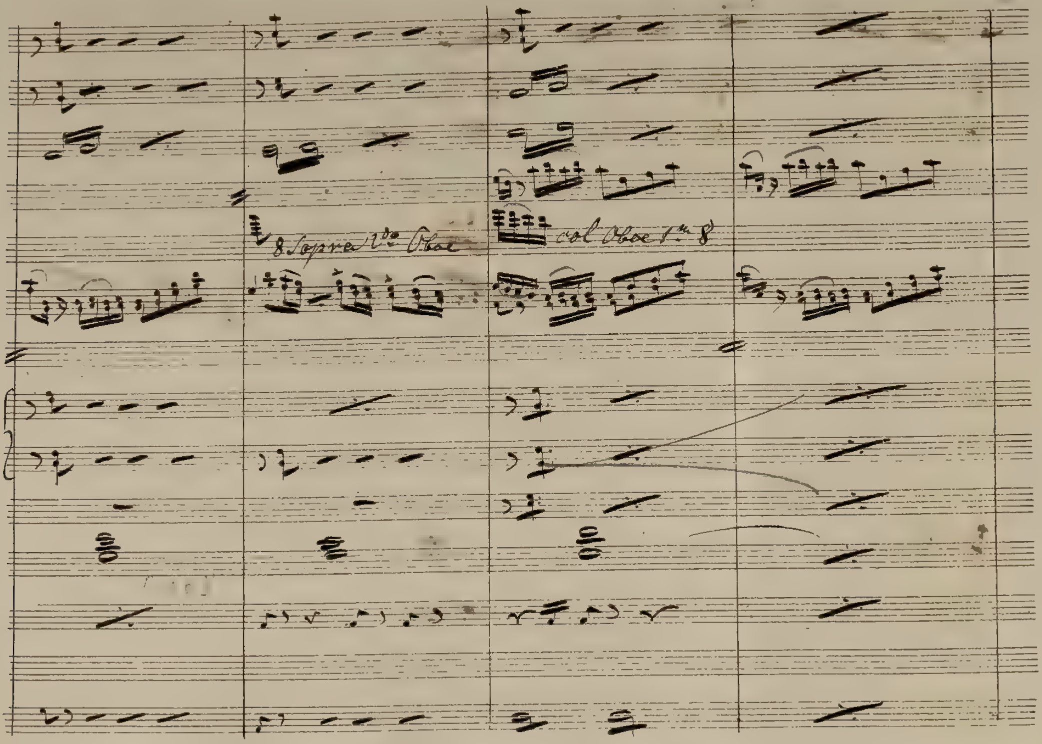

unis Oboe 1mo
unis Oboe 1mo

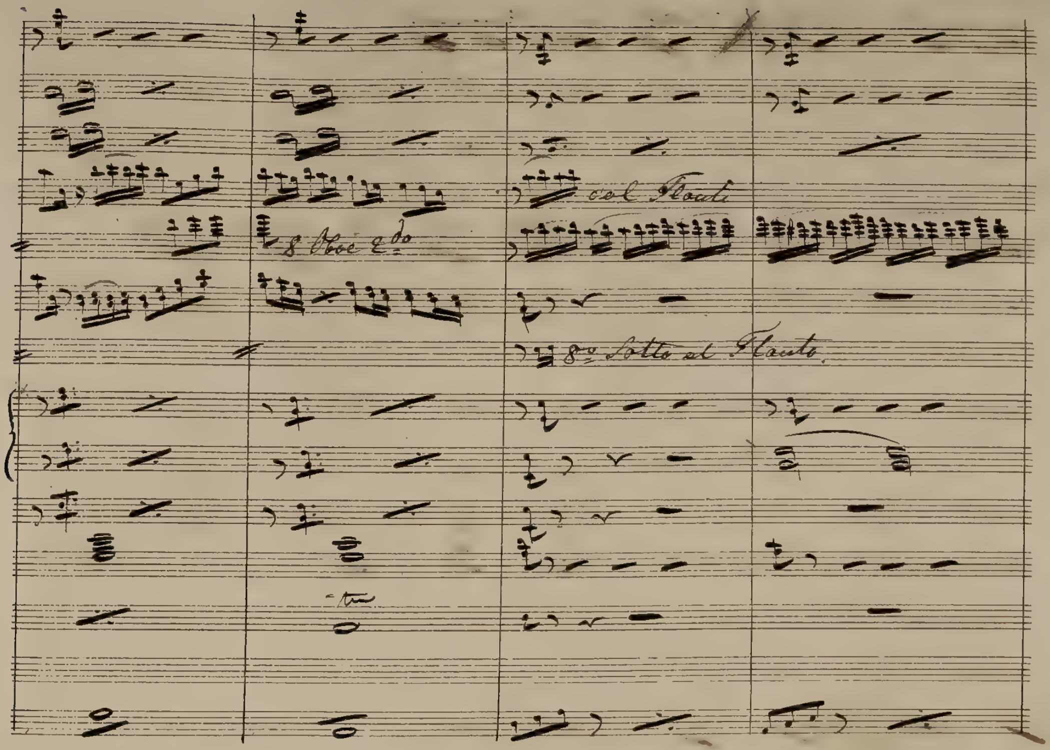

8va Sopran 1mo Oboe
unis col Oboe

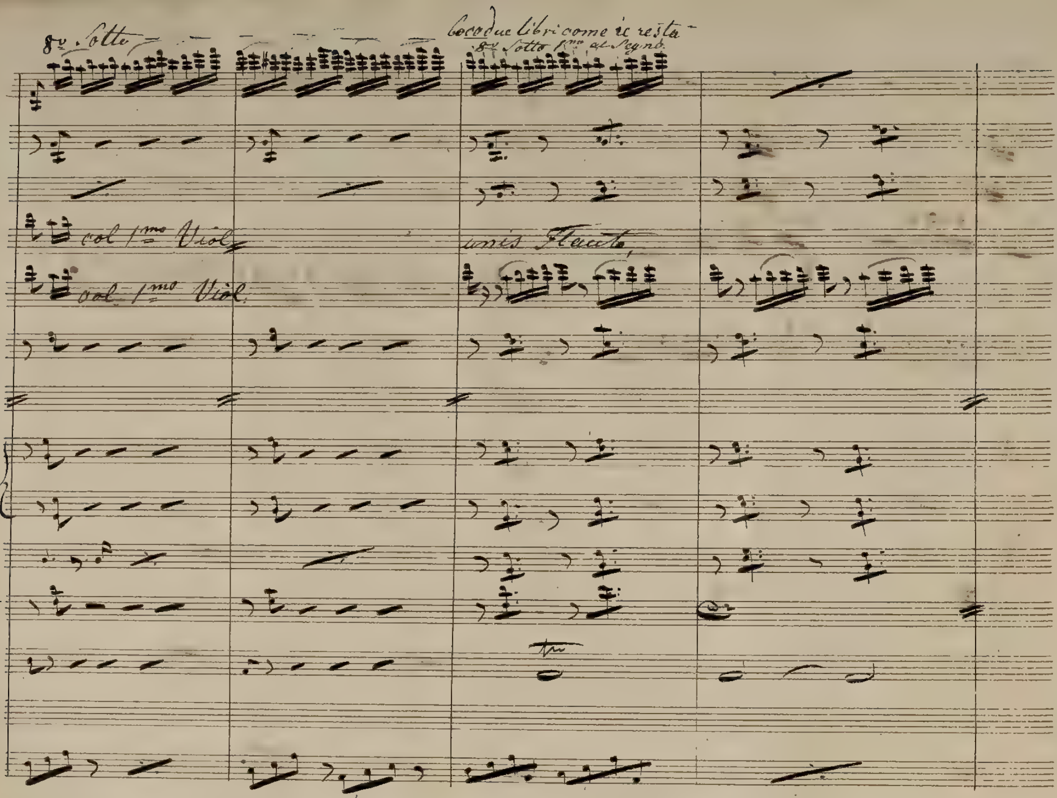

unis 1mo Obbe
8va al Oboe 2do
1mo unis col Oboe 2do
2do Sotto al 1mo Oboe,
unis al Oboe 1mo
unis al Oboe 1mo
p

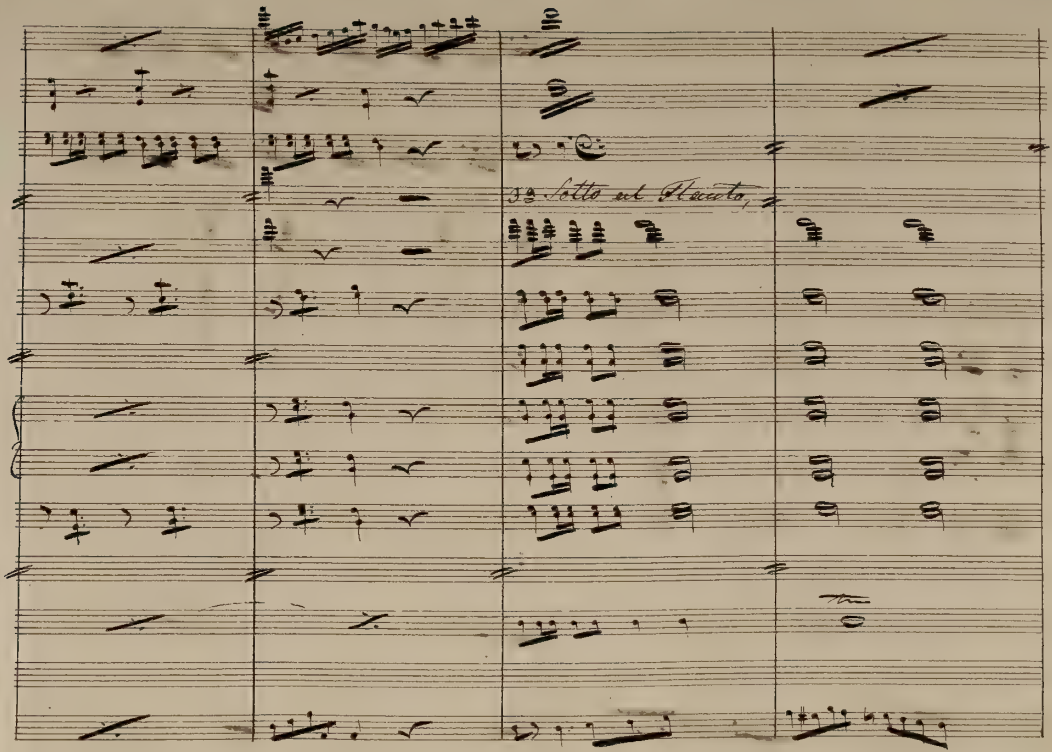

arco.
unis Ottav:
pp

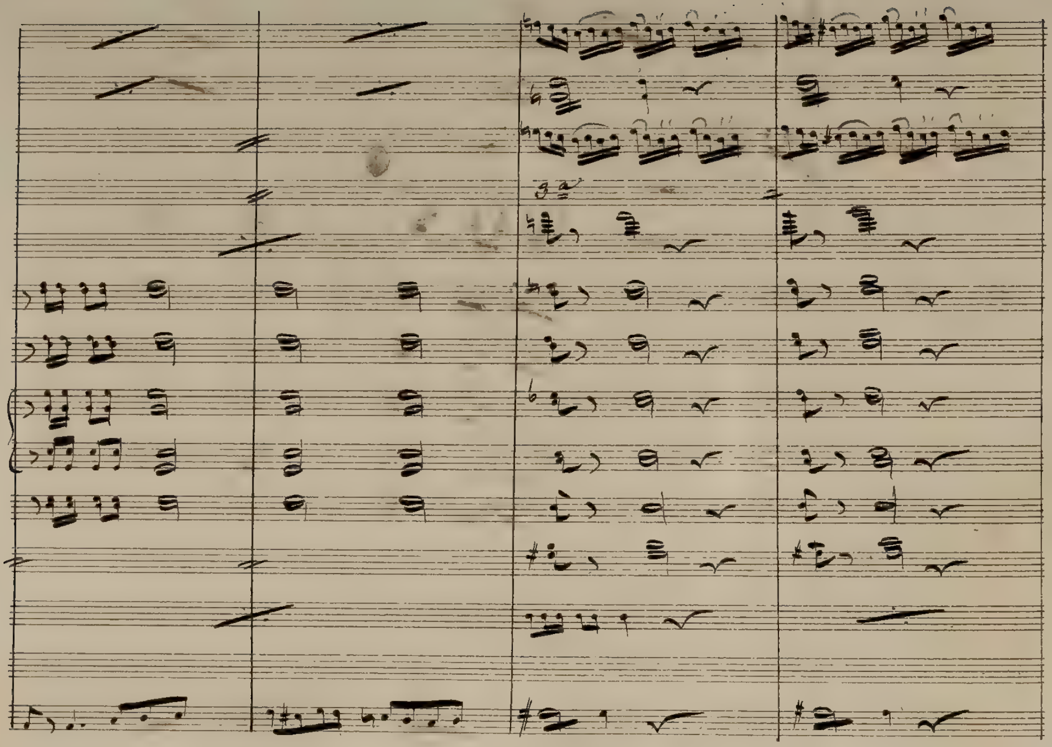

unis col Oboe

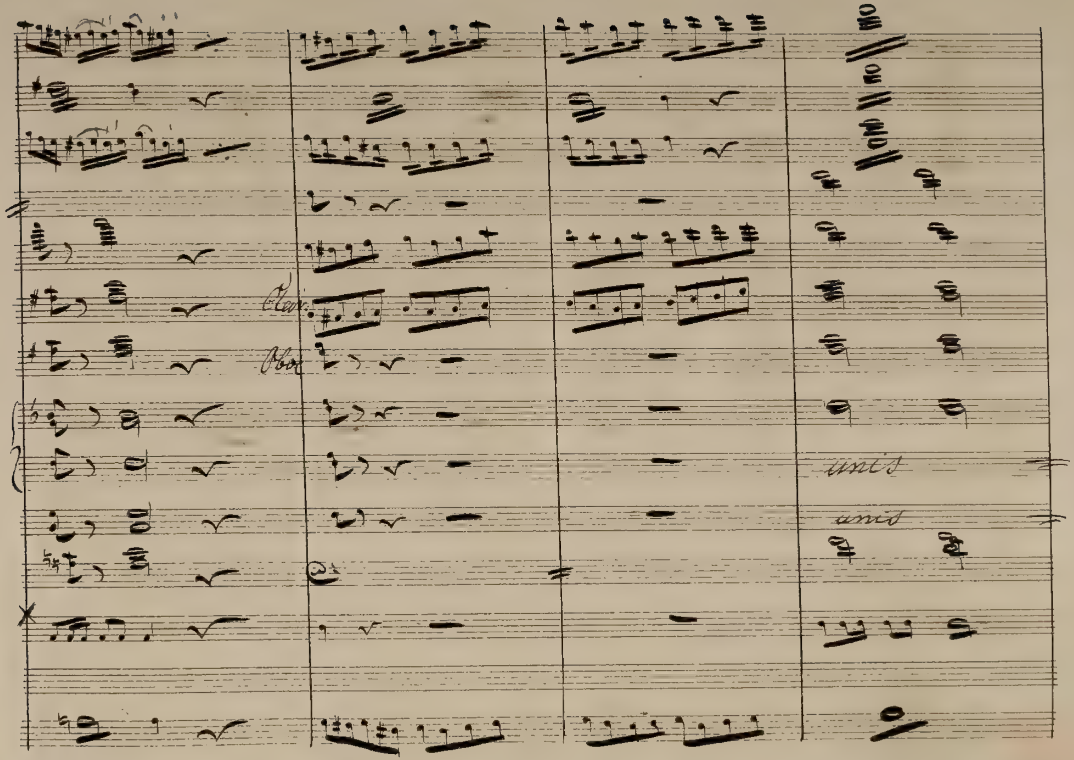

8 Sopra 1mo Oboe
col Oboe 1mo 8

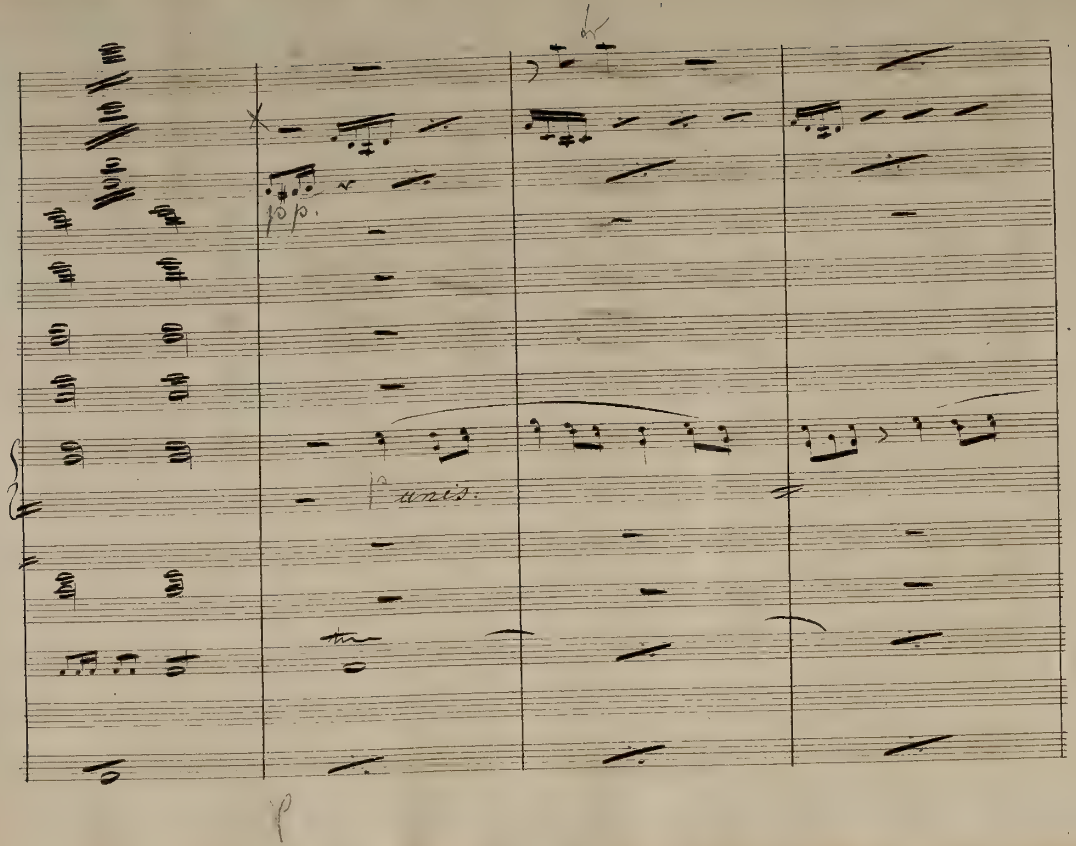

8 Oboe 2do
col Flauti
8o Sotto al Flauto.

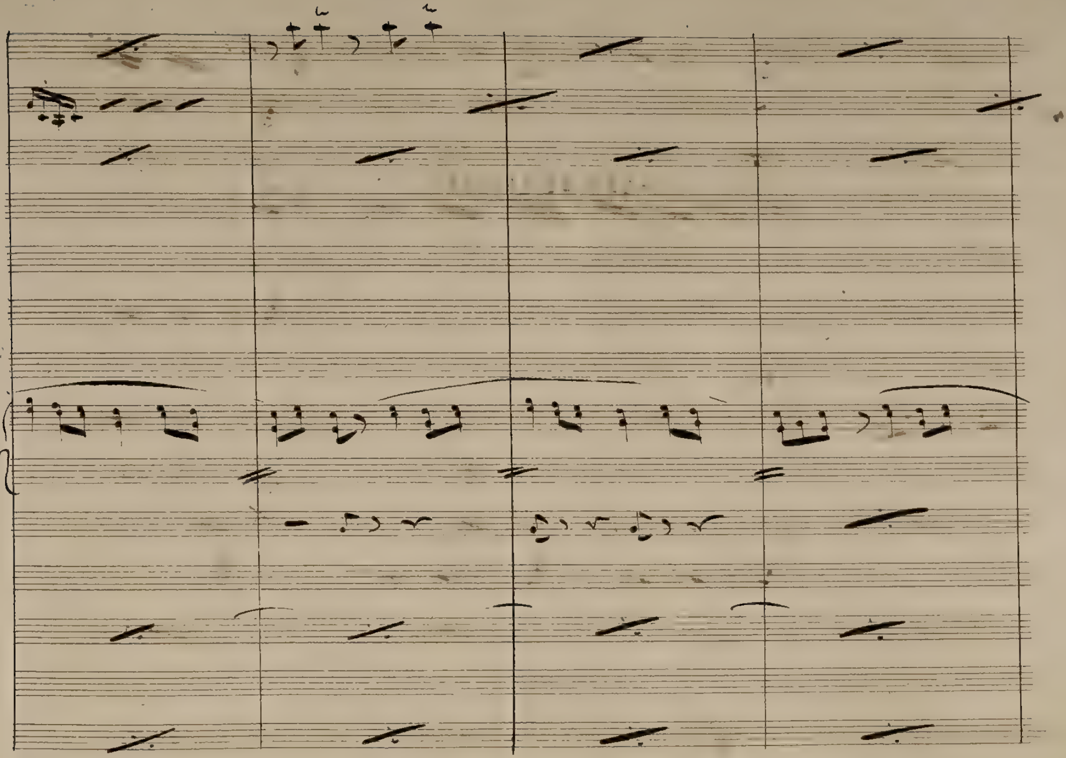

8va Sotto
col 1mo Viol.
col 1mo Viol.
unis Flauto

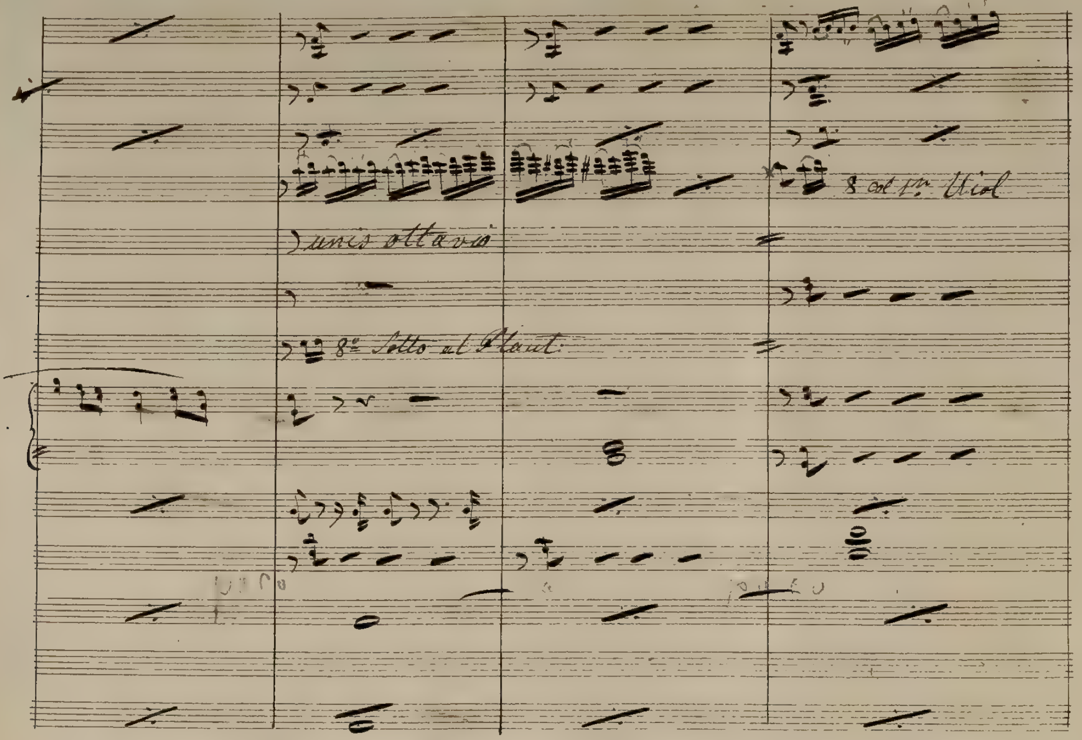

3ª Sotto al Flauto,

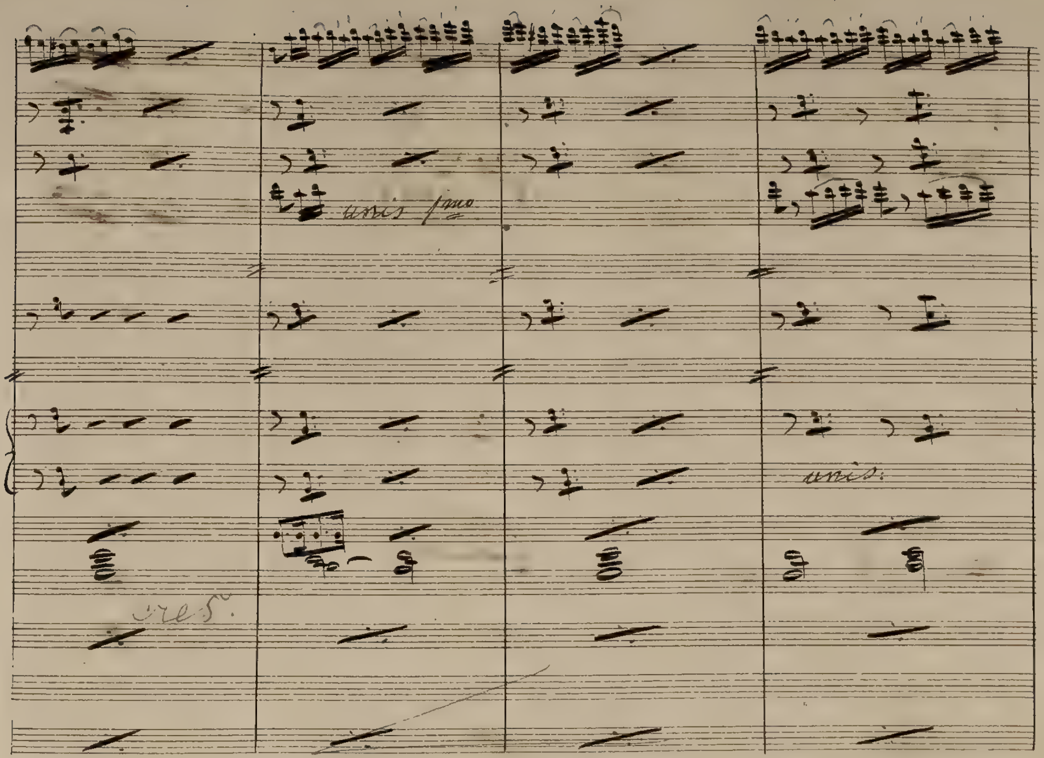


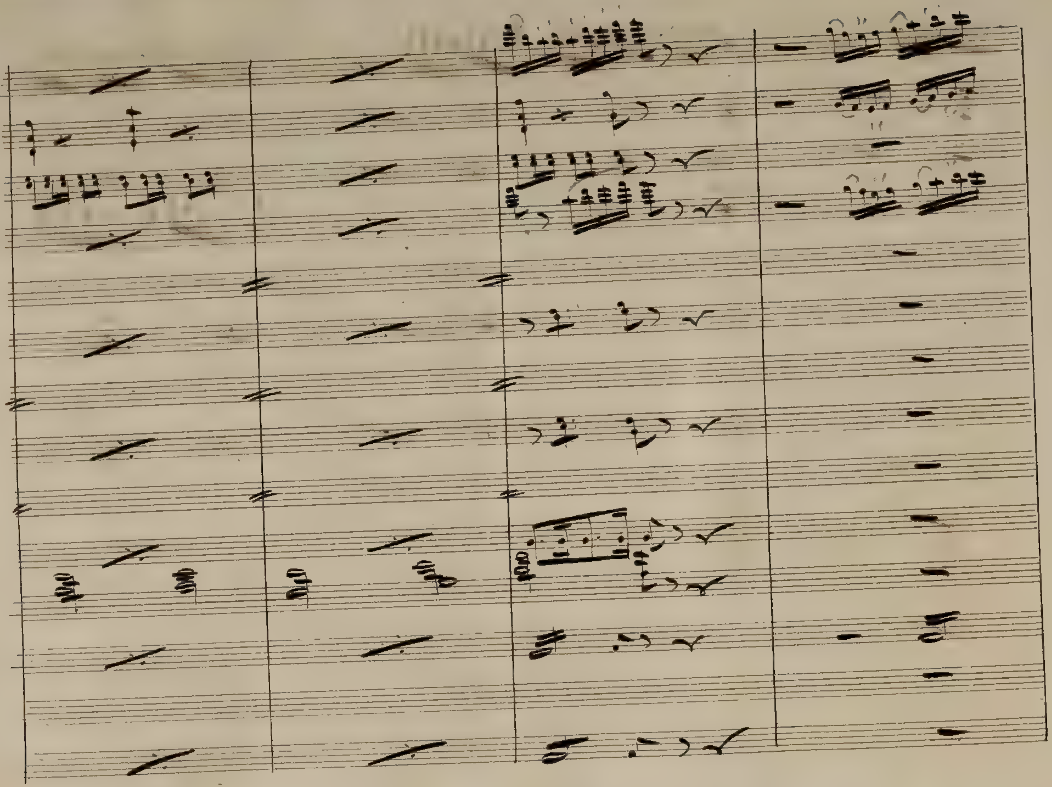

unis
unis

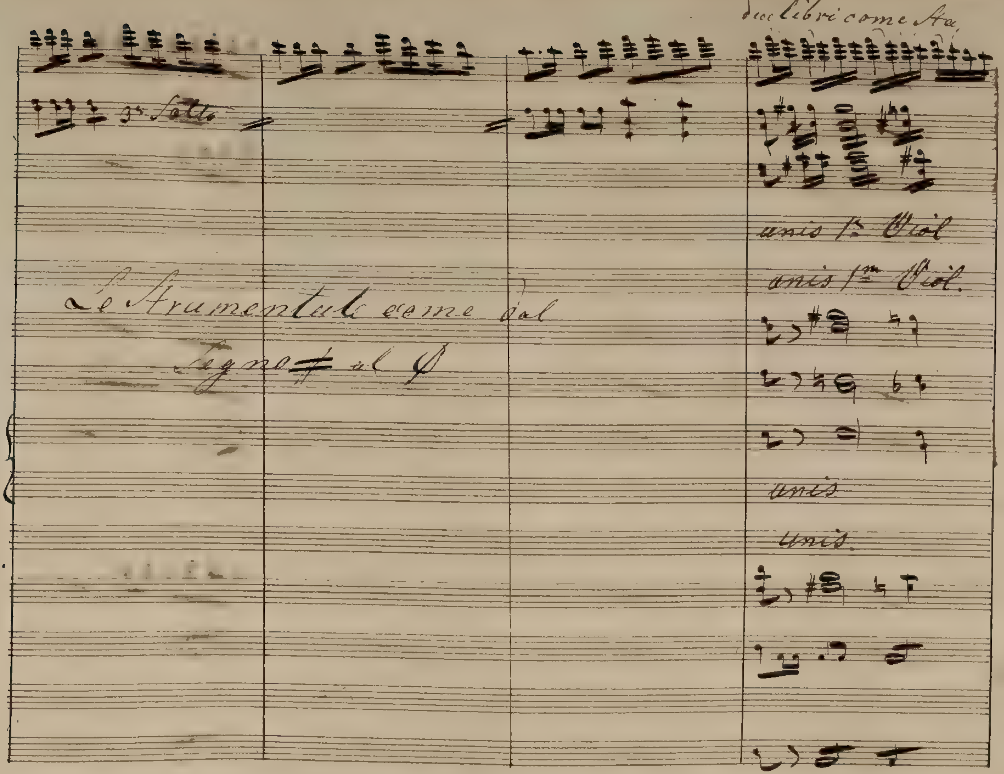

pp.
unis.
p

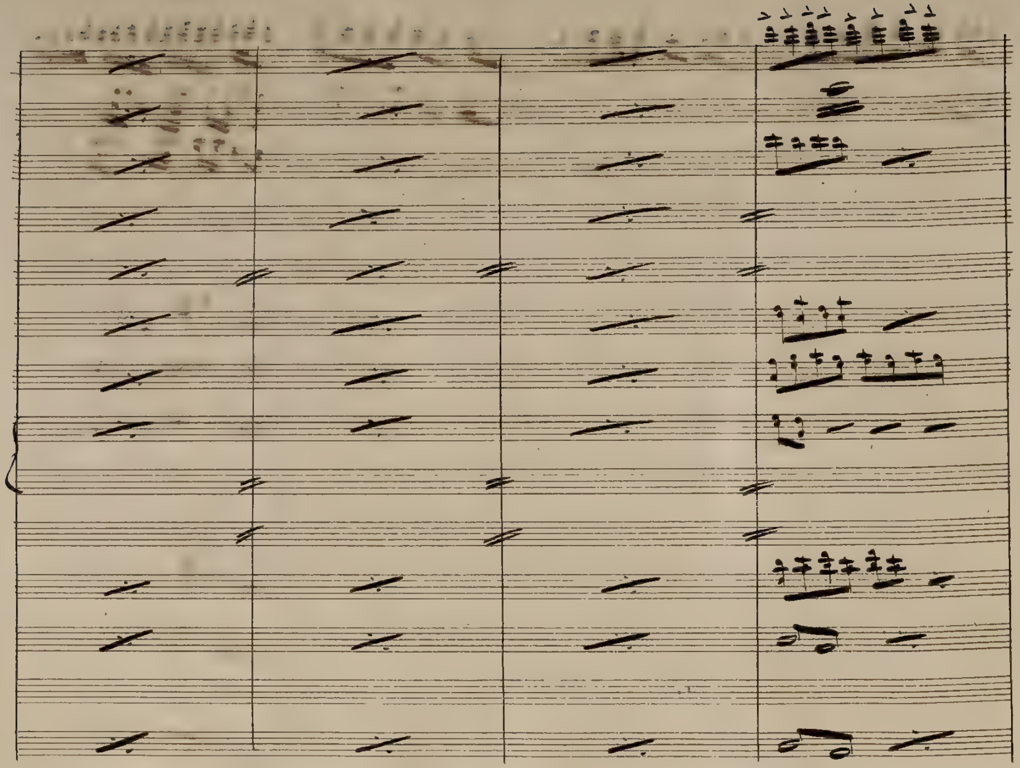


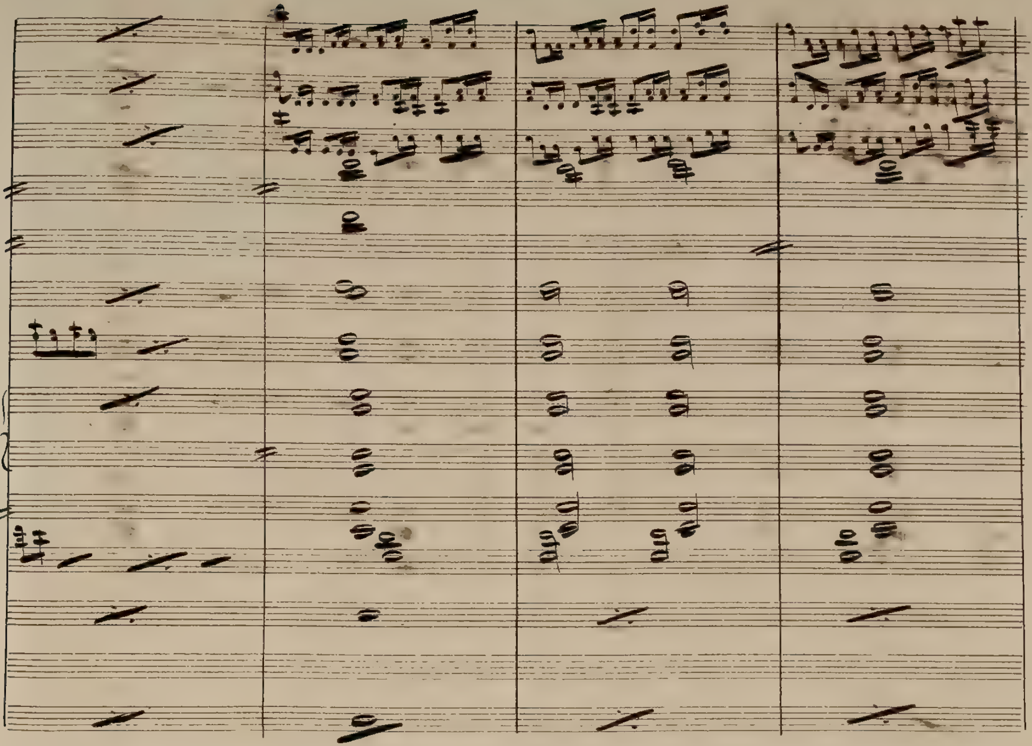

unis ottavo
8va Sotto al Flaut.
8 col 1mo Viol

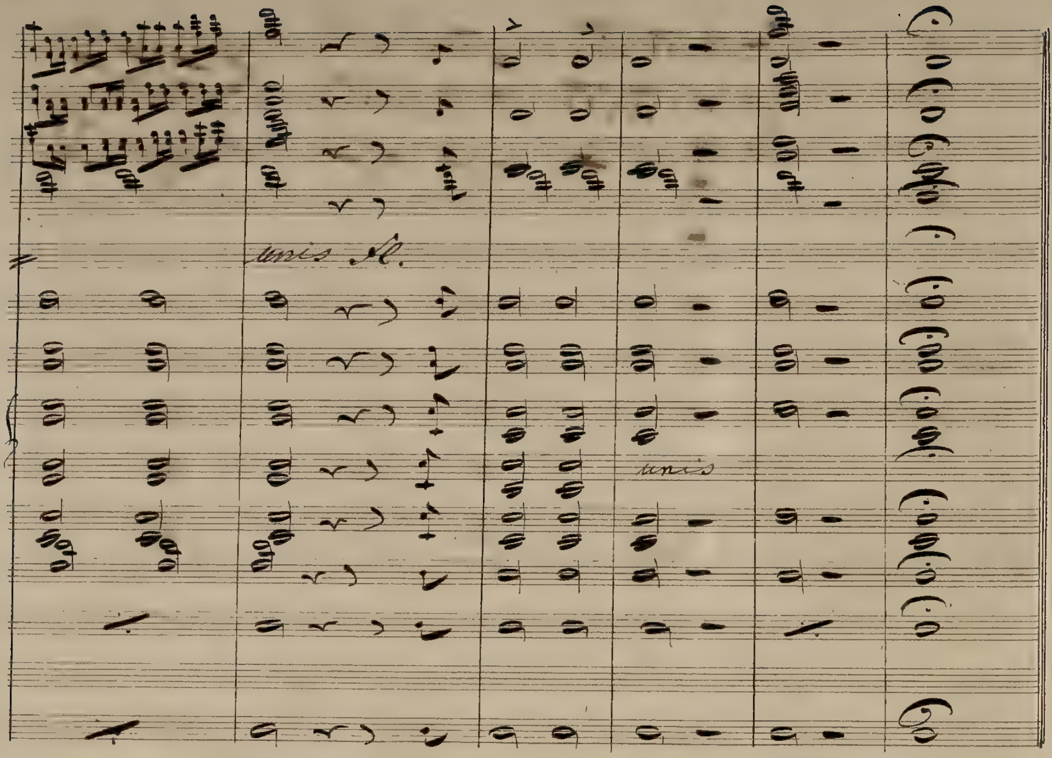

unis
unis:
cres.



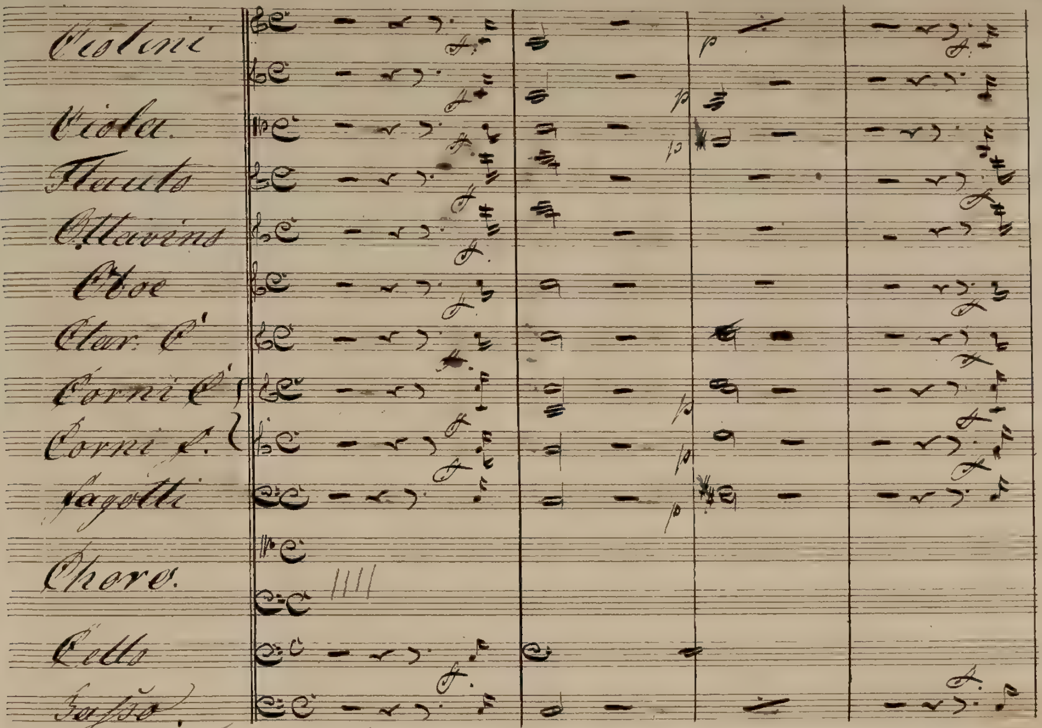

due libri come Sta
Le Strumentale come dal
Segno al
unis 1e Viol
unis 1me Viol.
unis
unis.



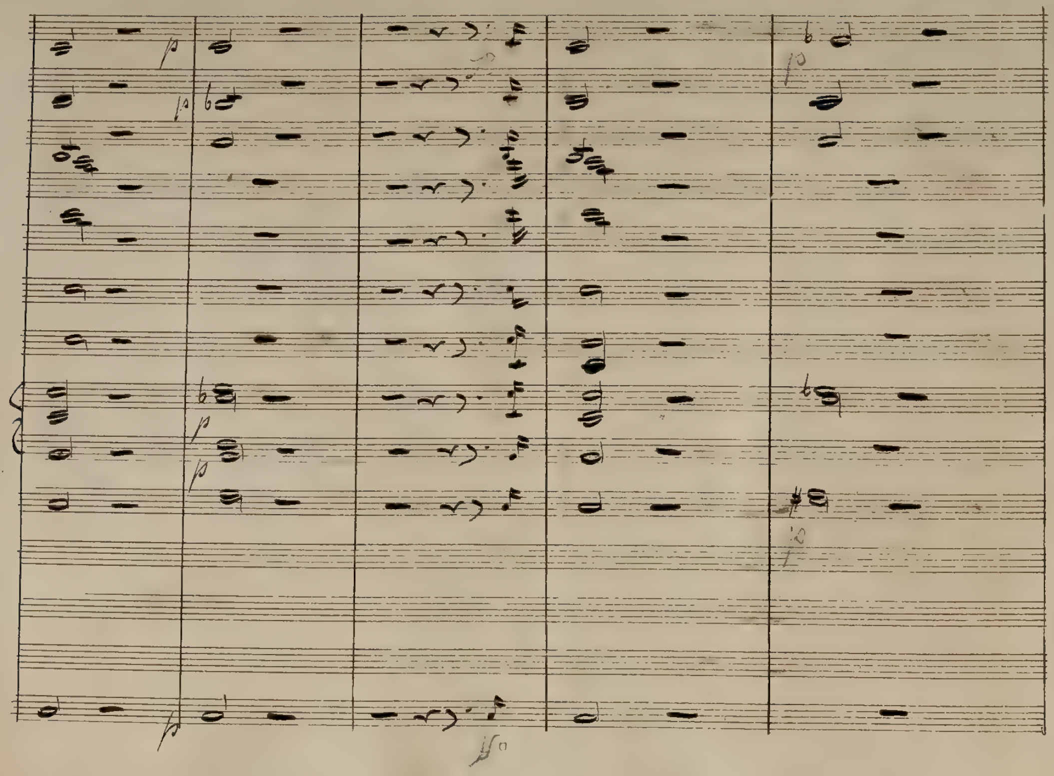


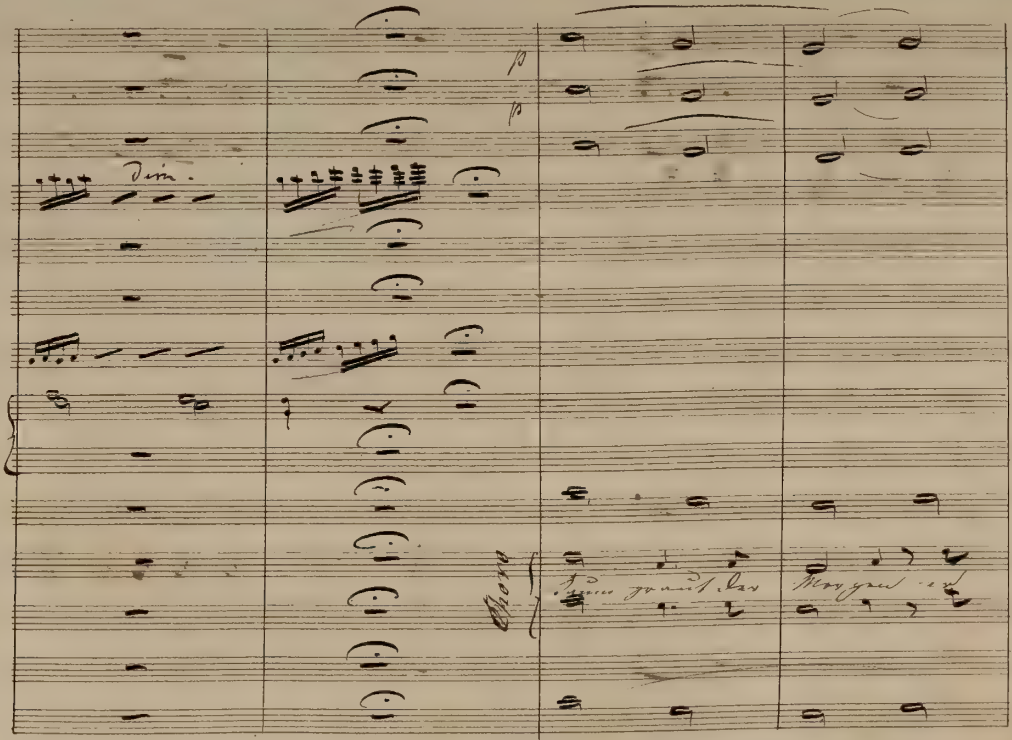

unis Fl.
unis

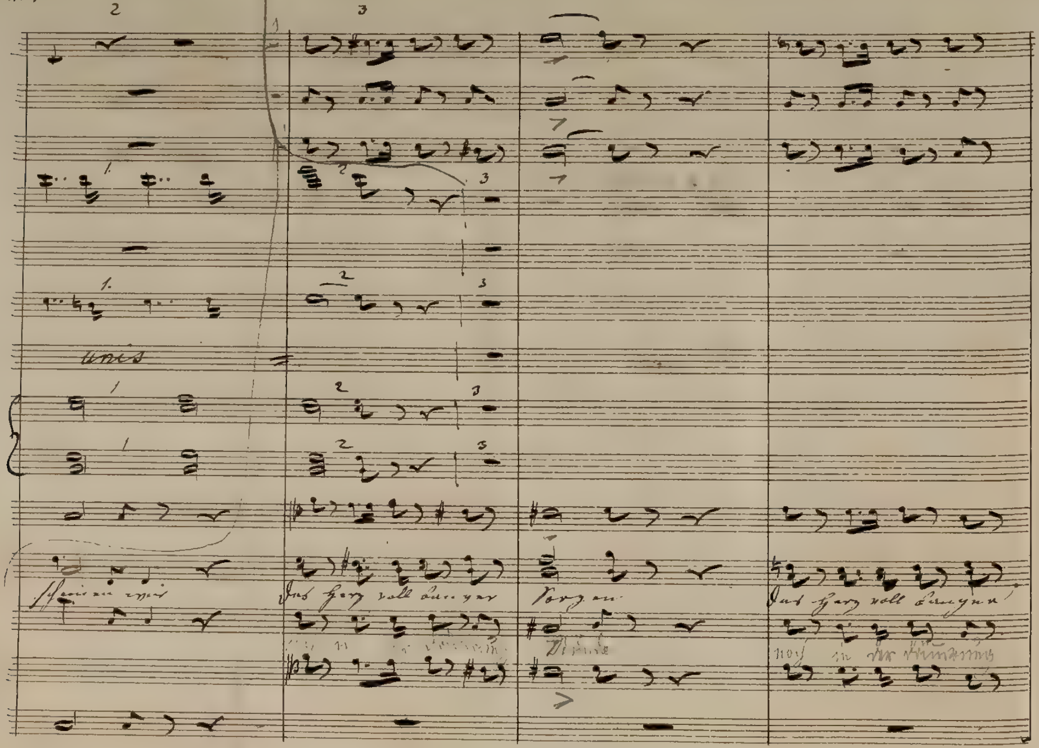
No: 1. Allo maestoso e Modto.

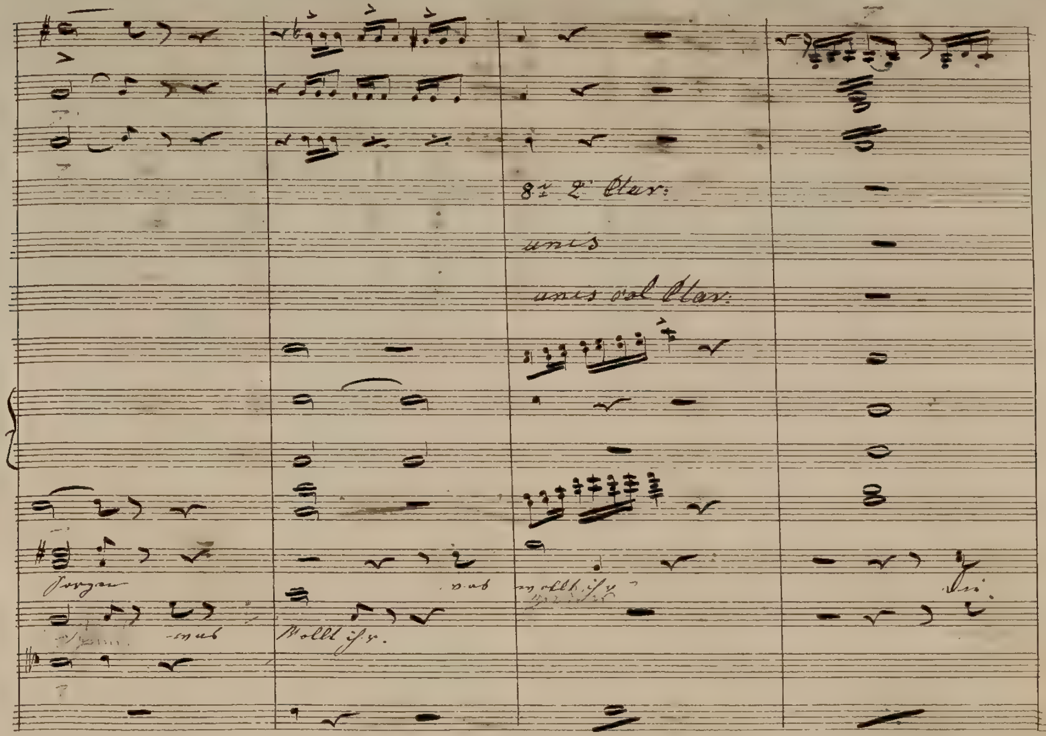


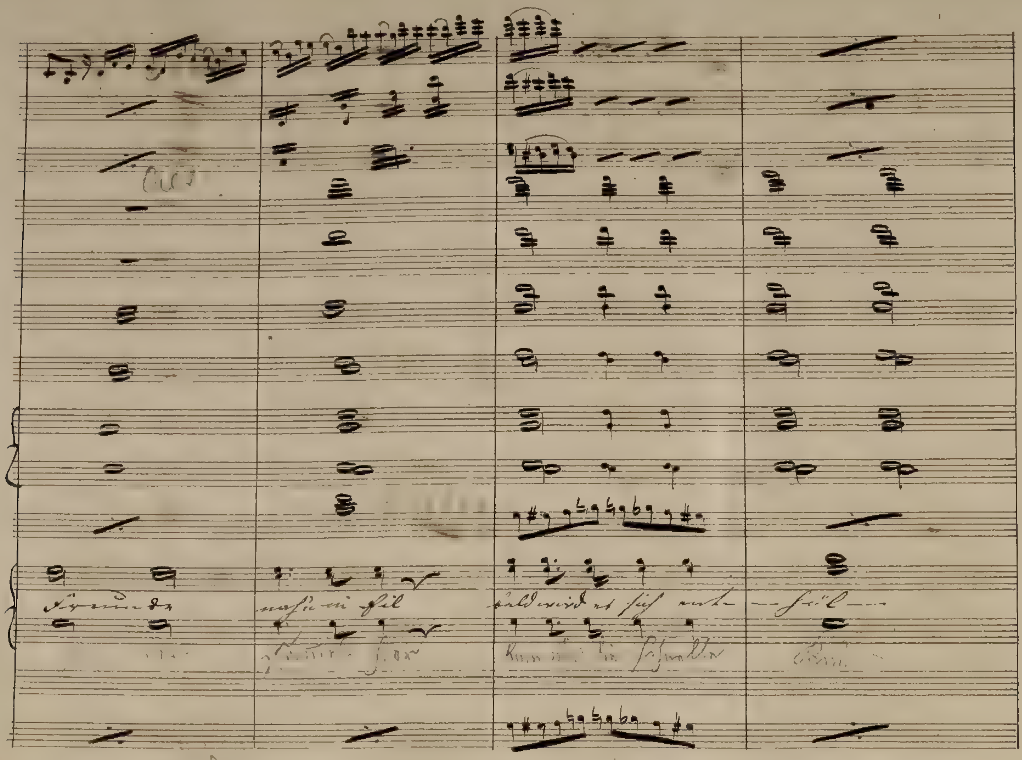
NB. Trombe et Tympany im Anfang.

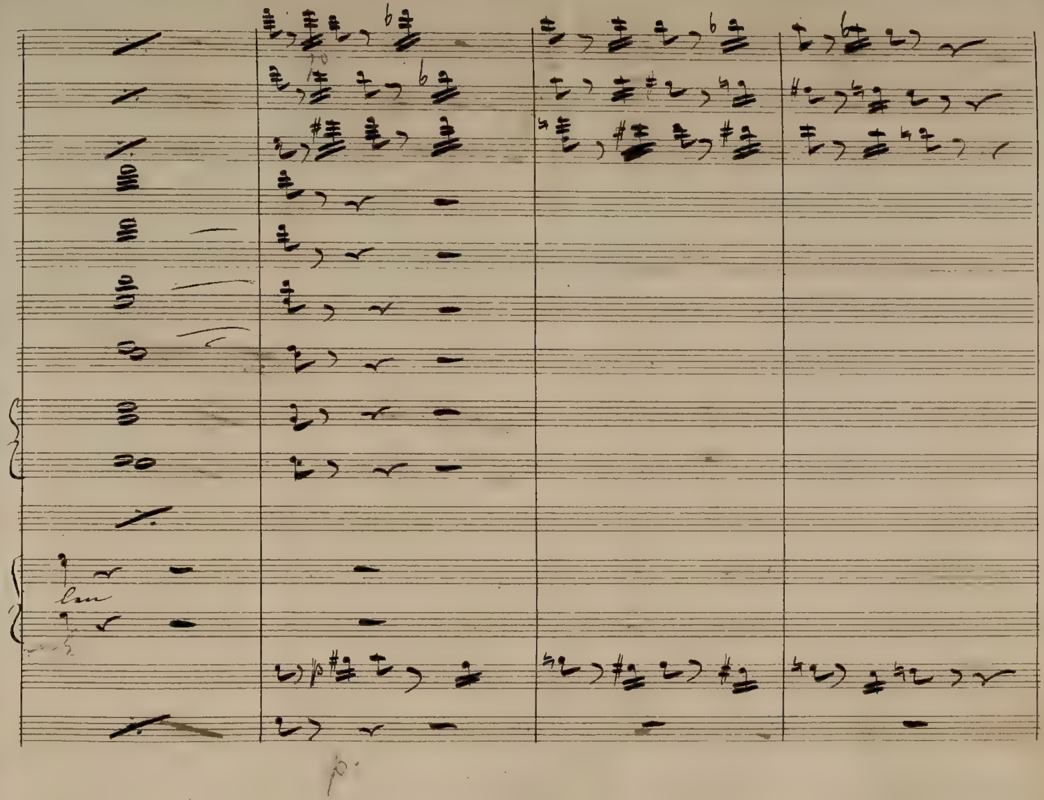


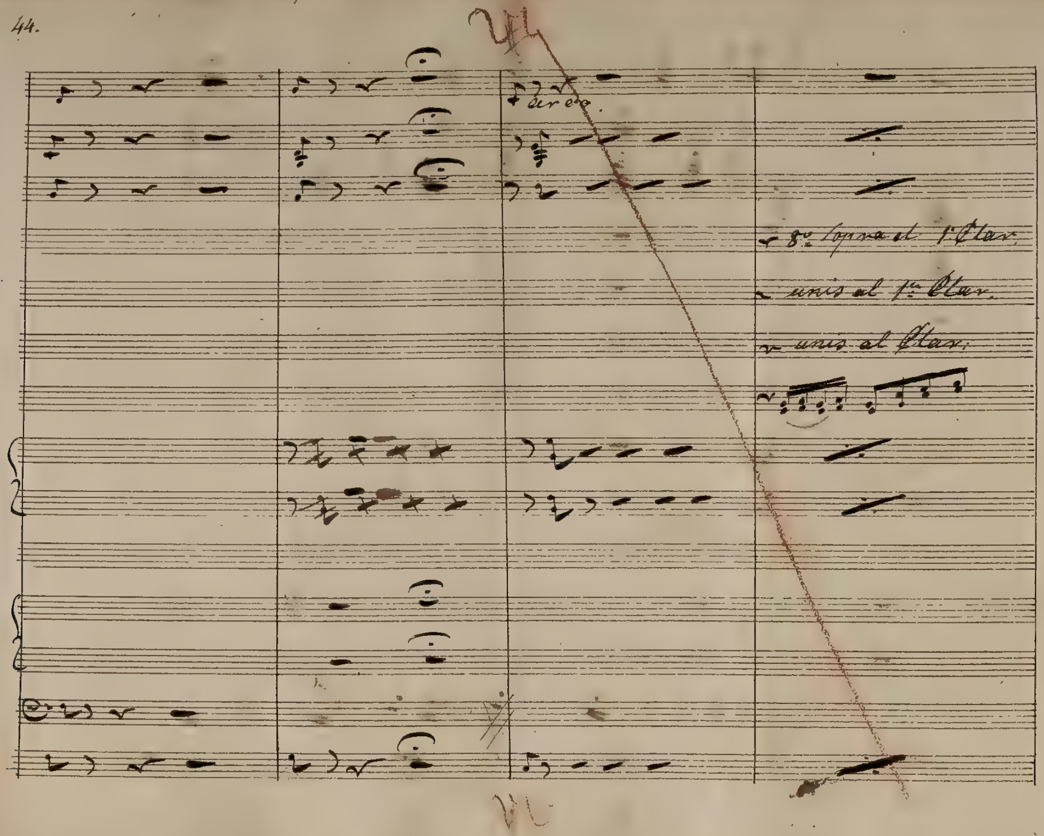

dim.
p
p
Choro

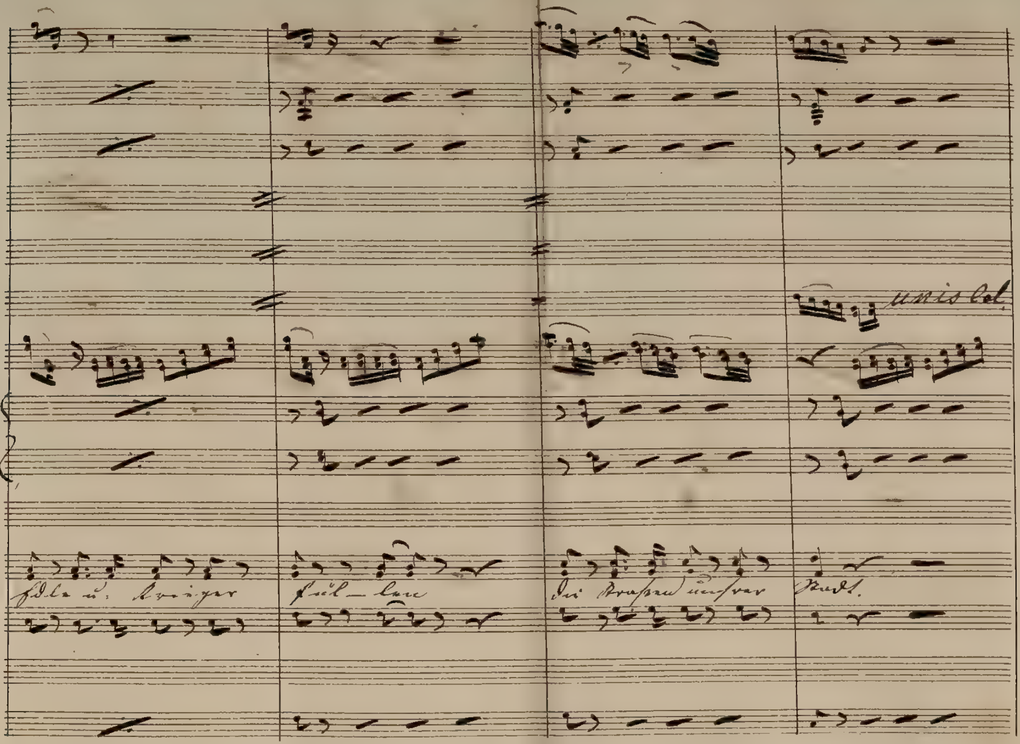

unis

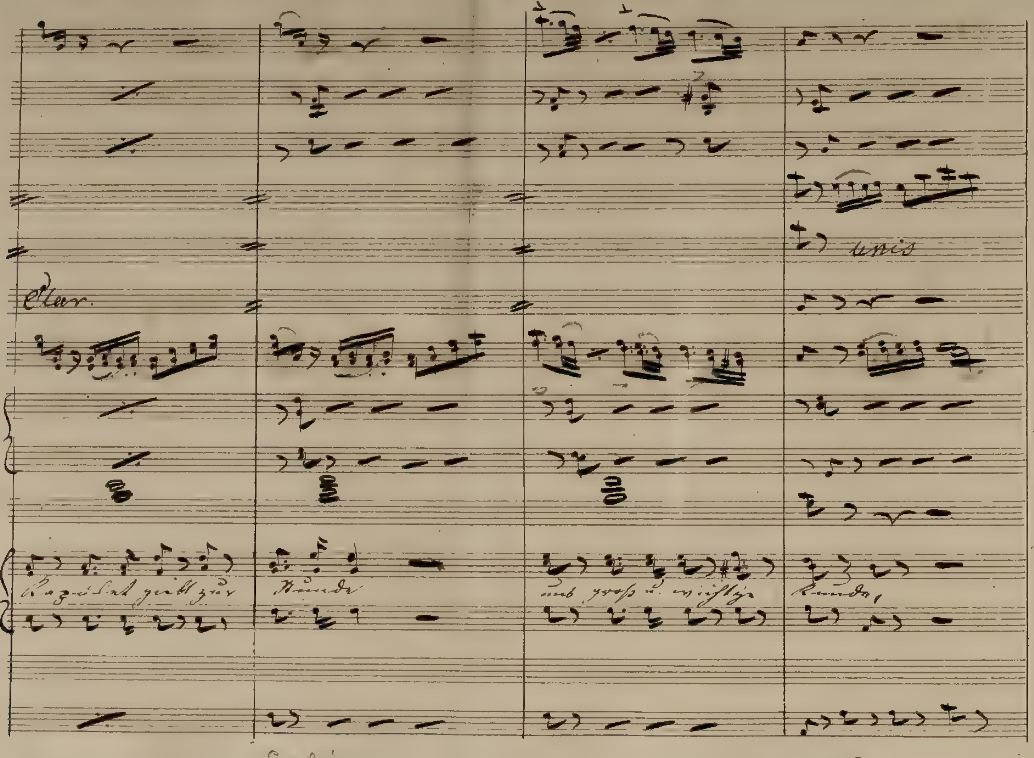

8ᵉ 2ᵉ Clar:
unis
unis col Clar:
Wollt ihr.

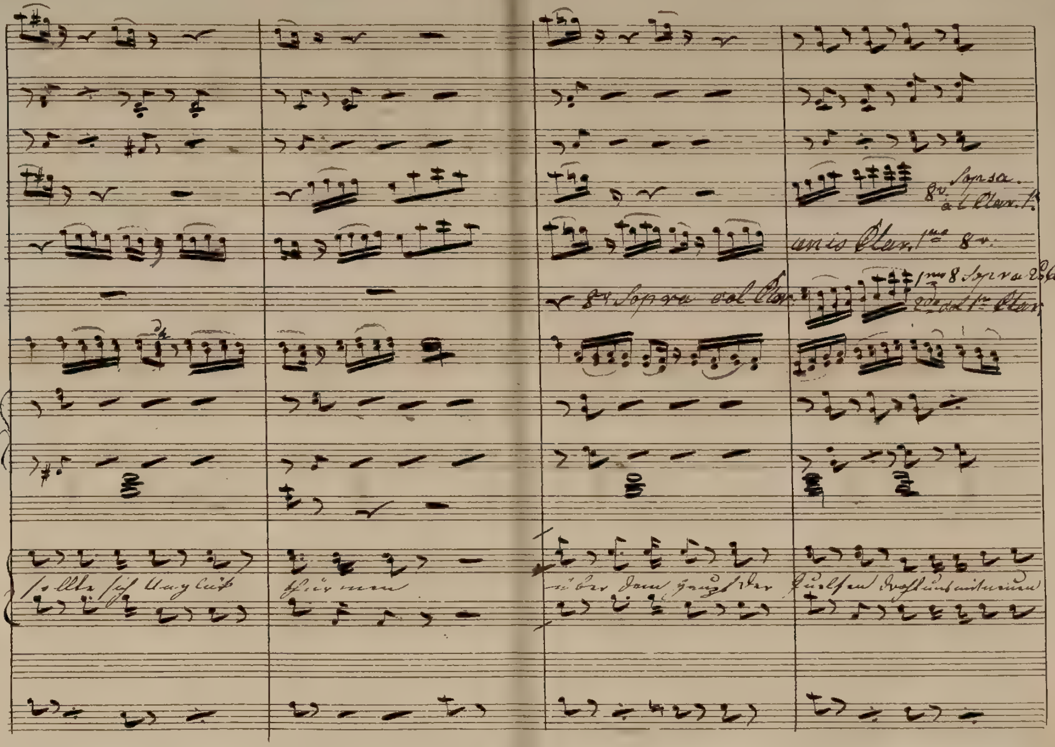


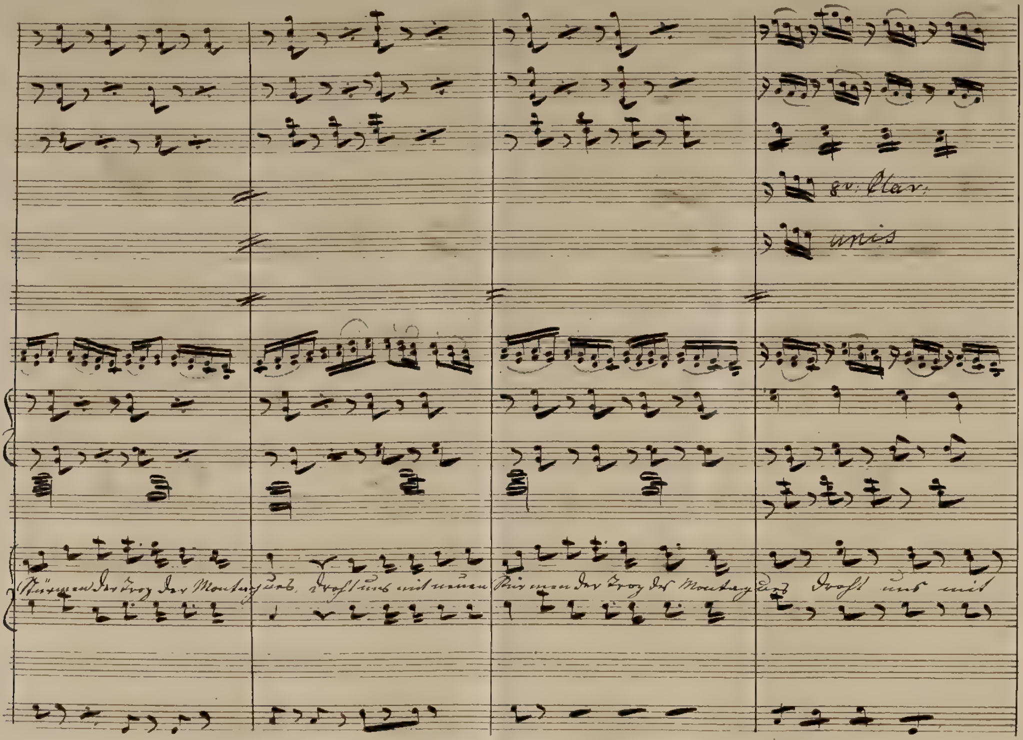


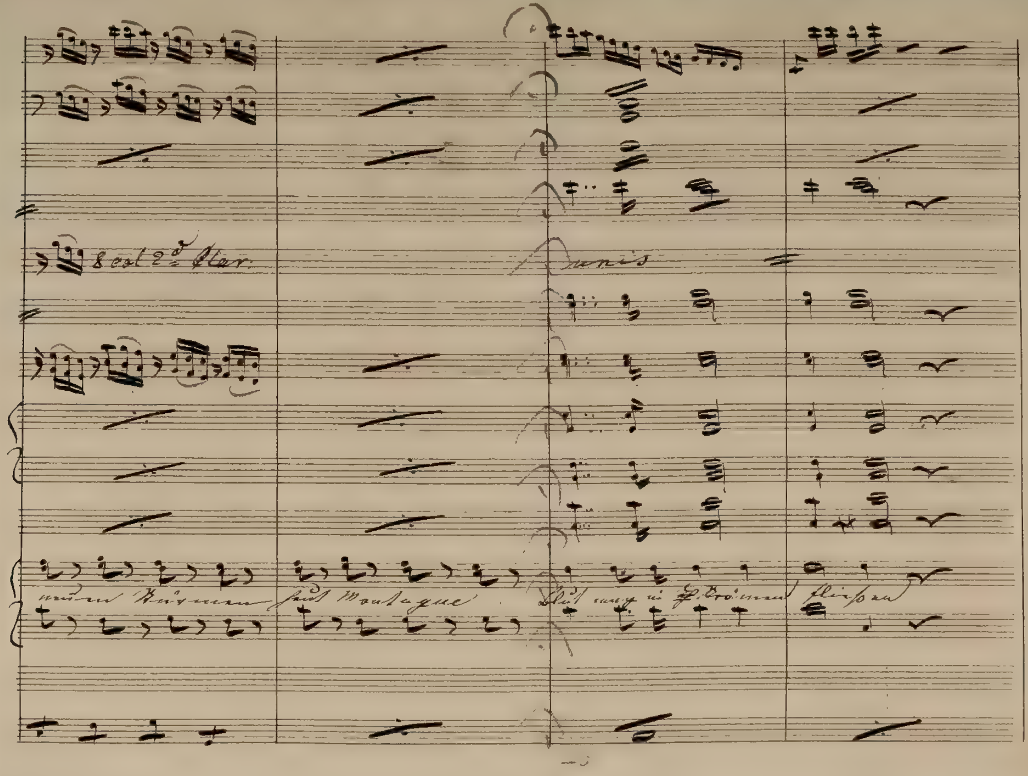

arco.
8va sopra al 1° Clar.
unis al 1° Clar.
unis al Clar.

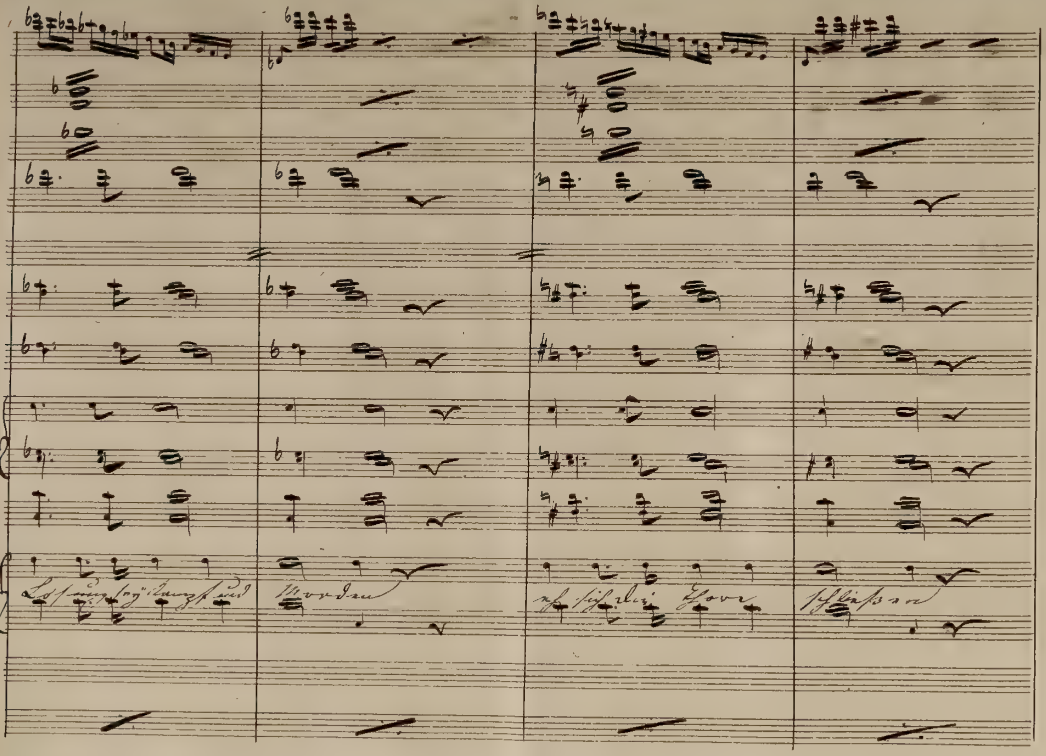


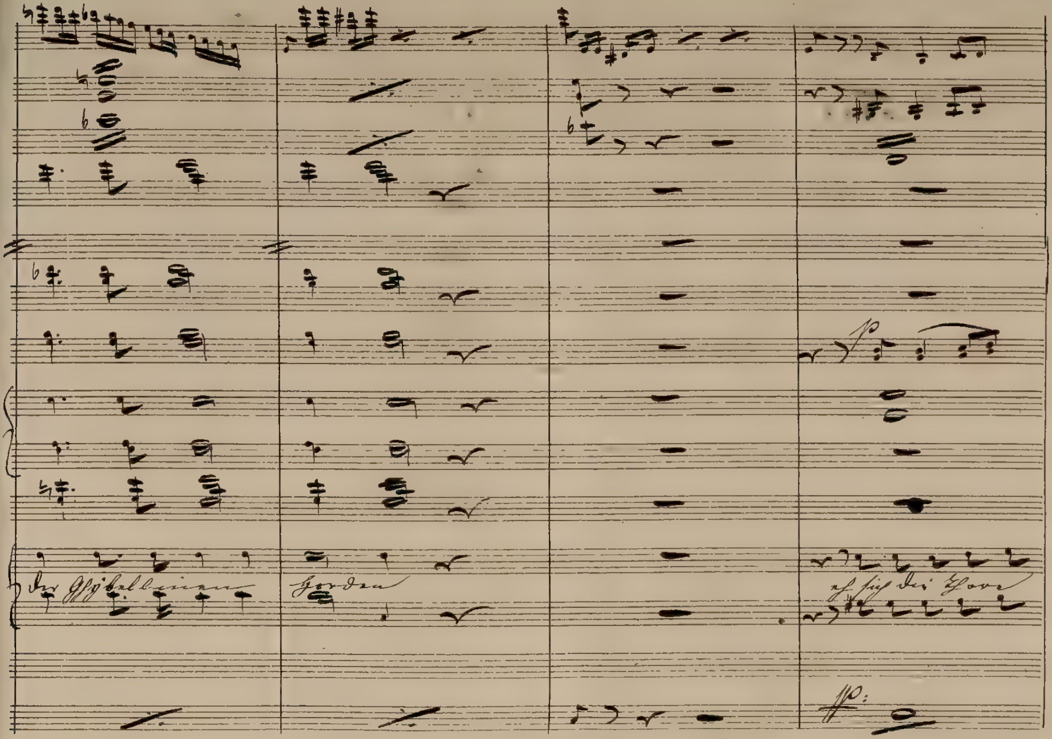

Clar.
unis
Kunde,

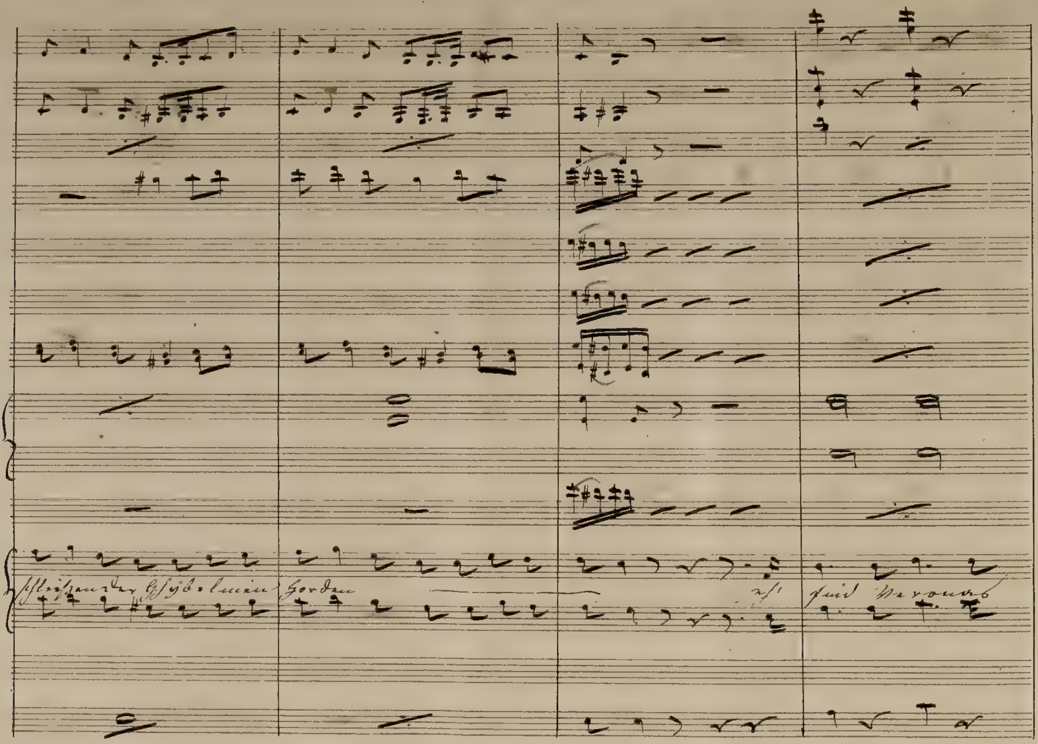

unis Clar. 1mo 8va
8va sopra col Clar.

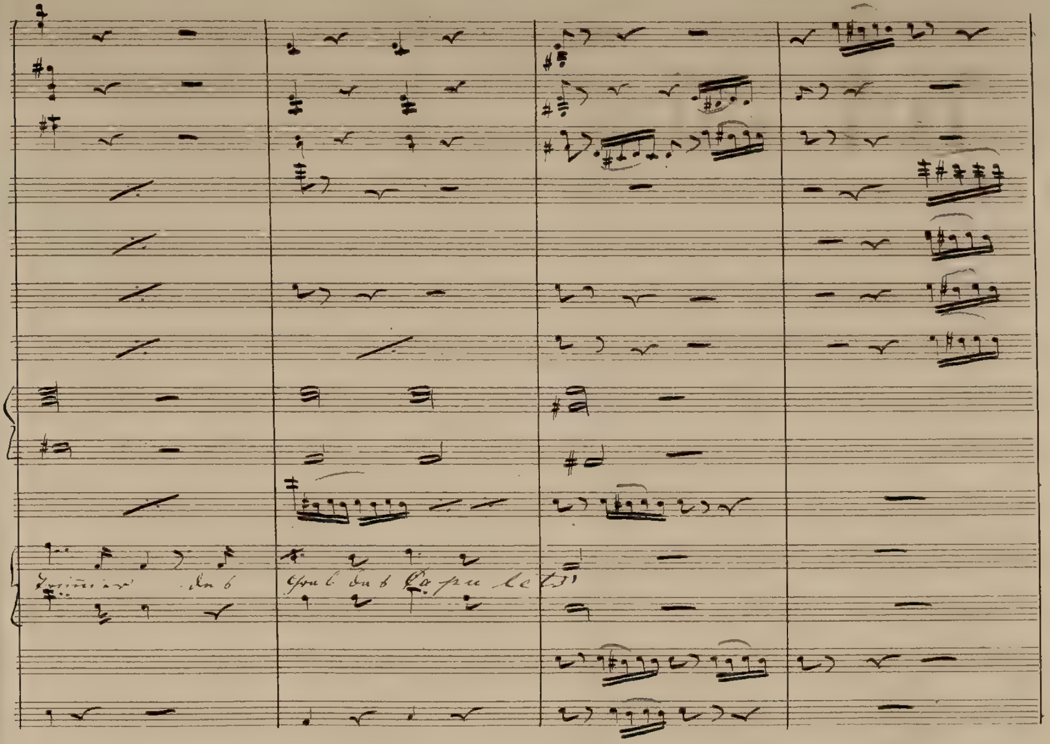

8v. Clar.
unis
Stürmen der Troz der Montagues, droht uns mit neuen
Stürmen der Troz der Montagues droht uns mit

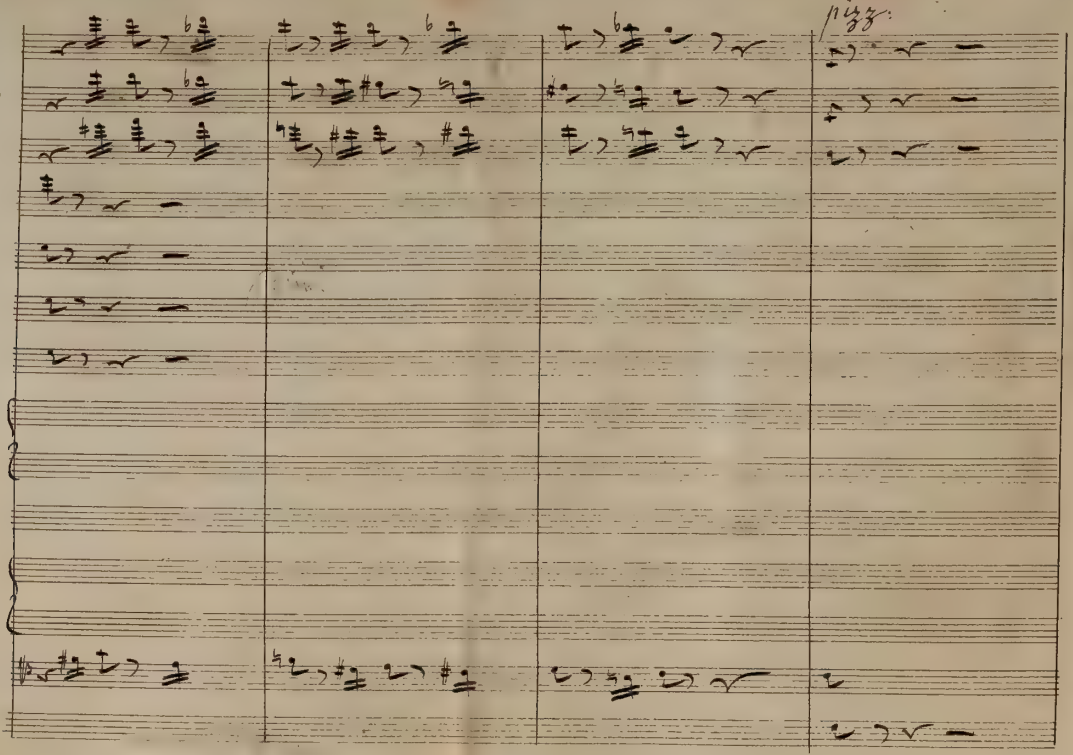

8 col 2do Clar.
unis
unsern Häusern seid Montague. Blut muß in Strömen fließen

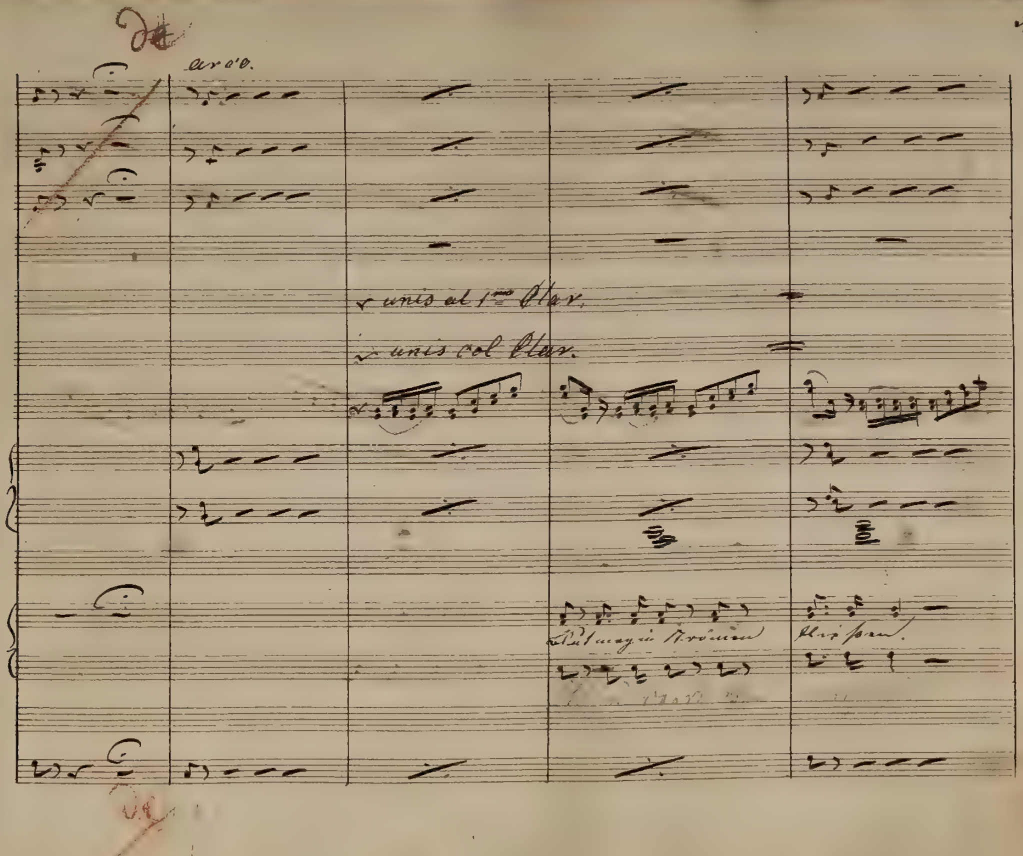


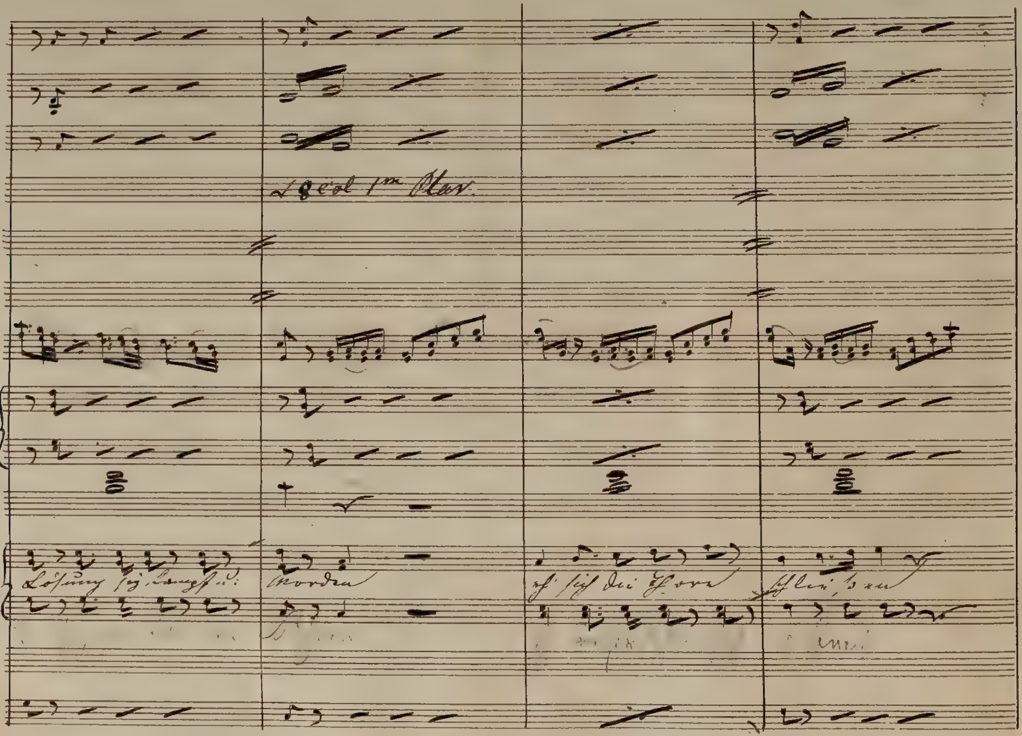


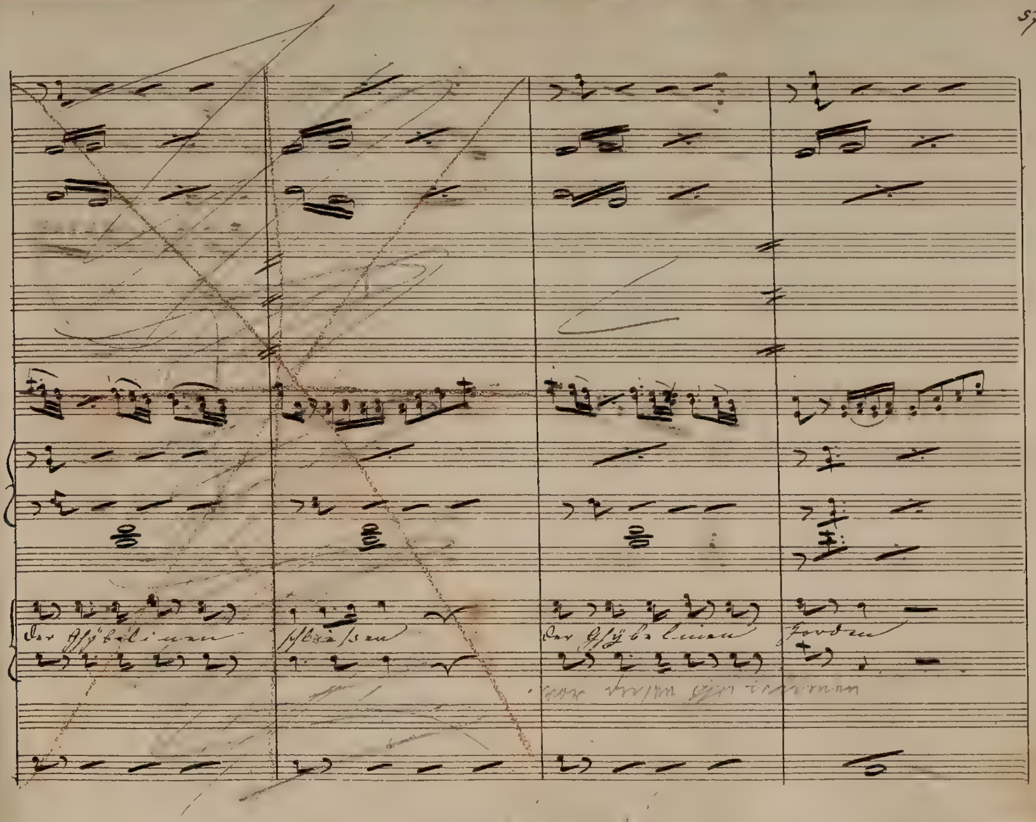


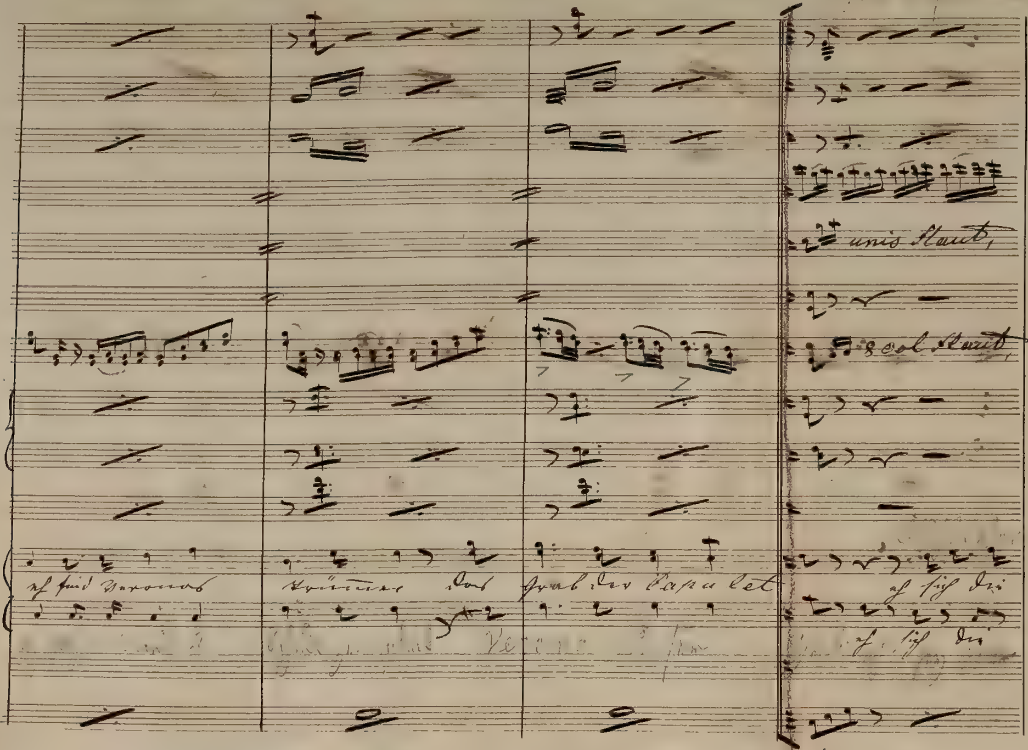


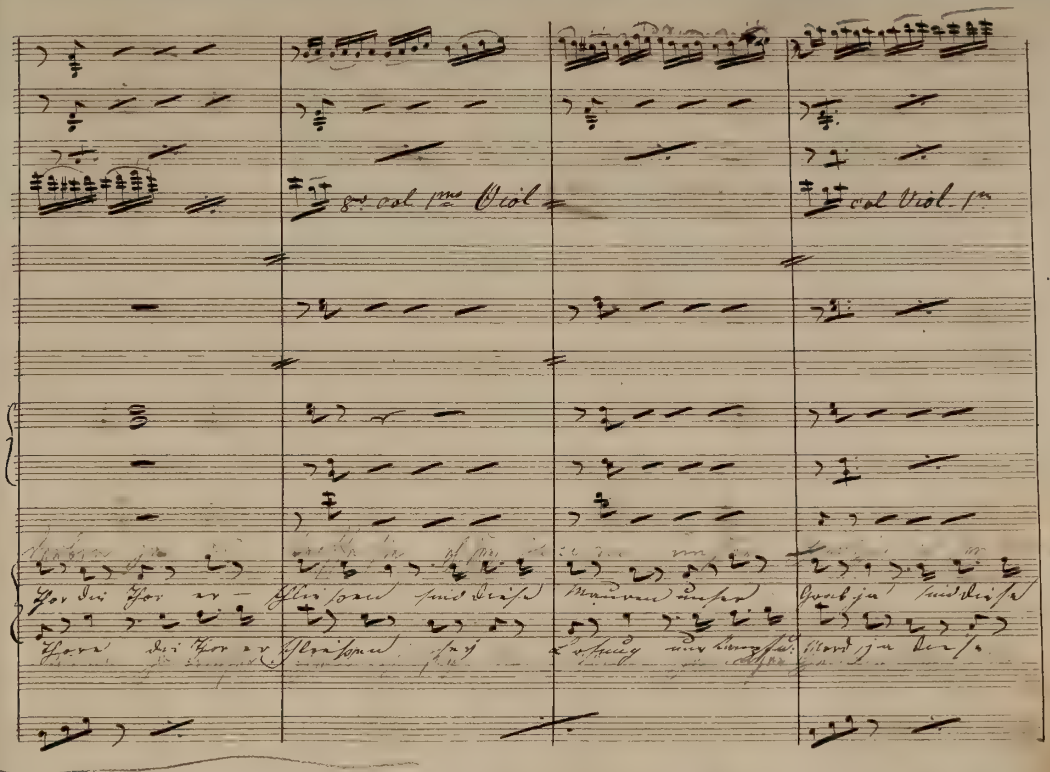

pizz:

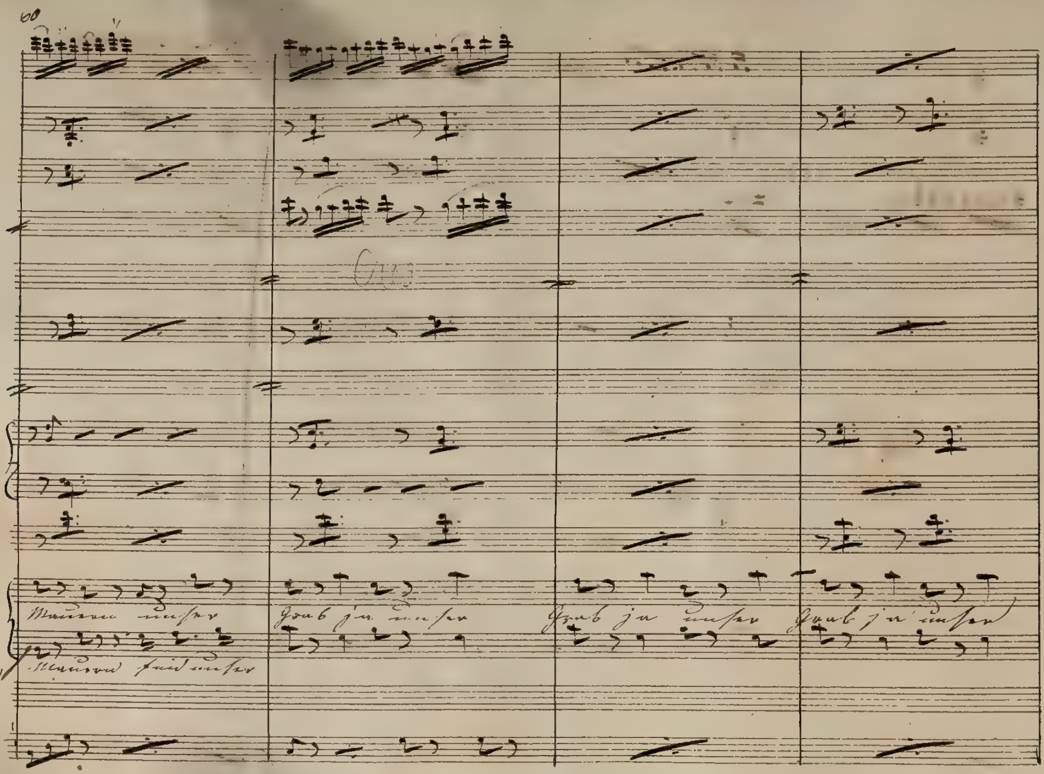

arco.
unis al 1mo Clar.
unis col Clar.

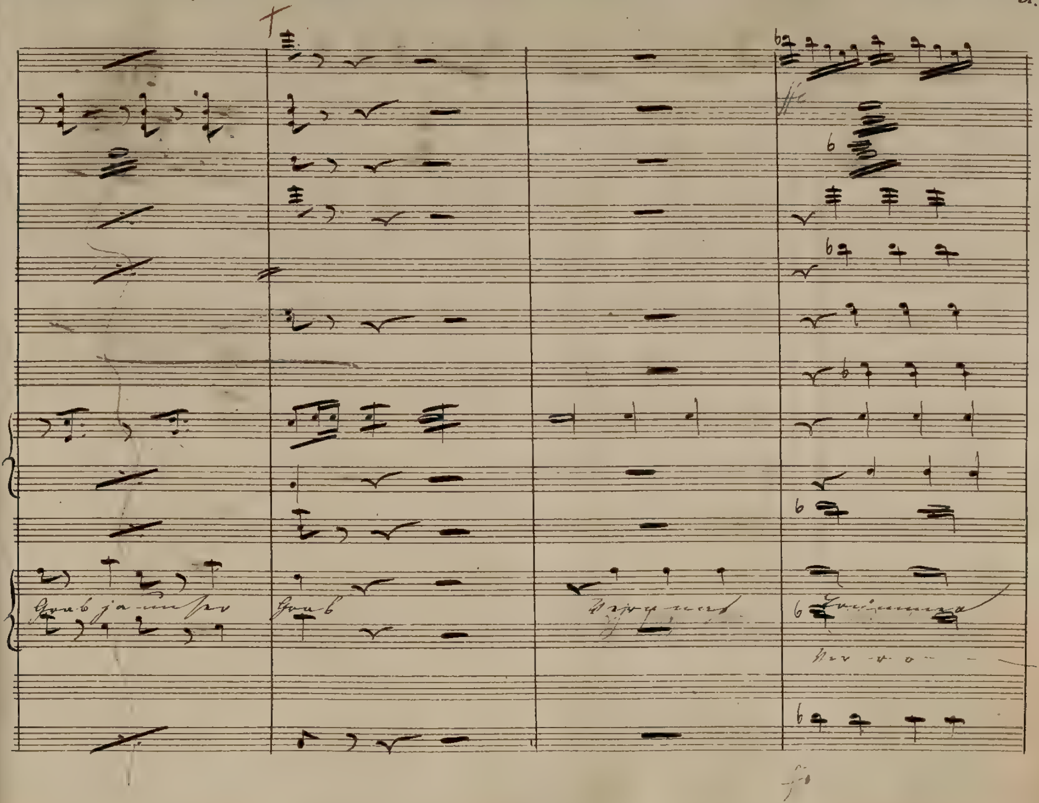


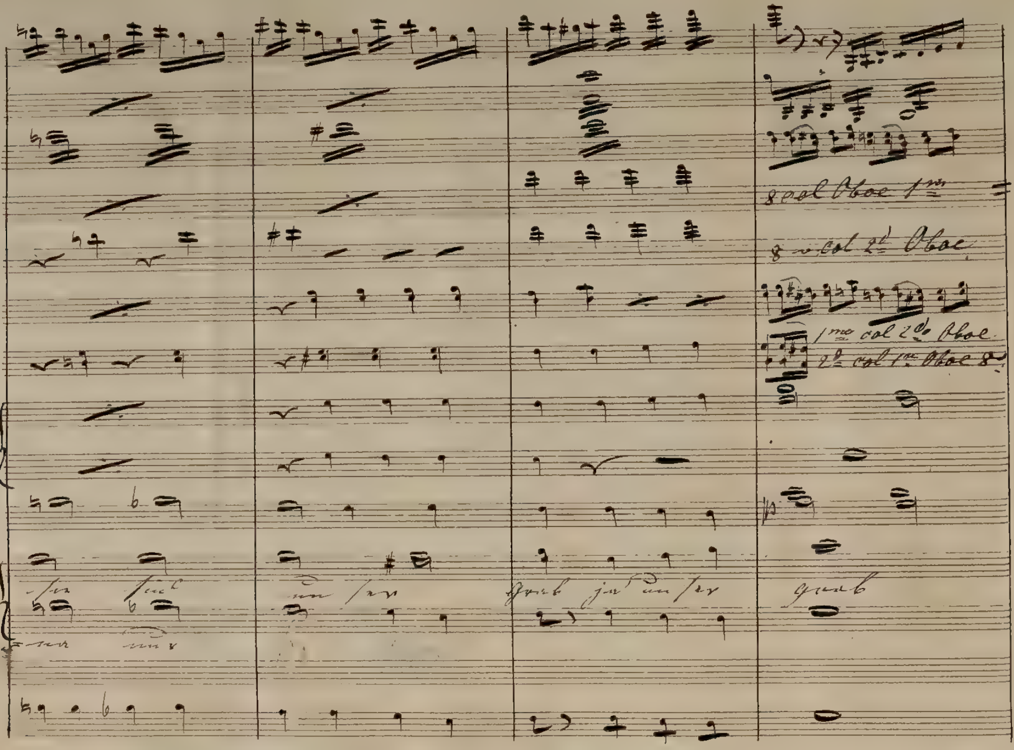


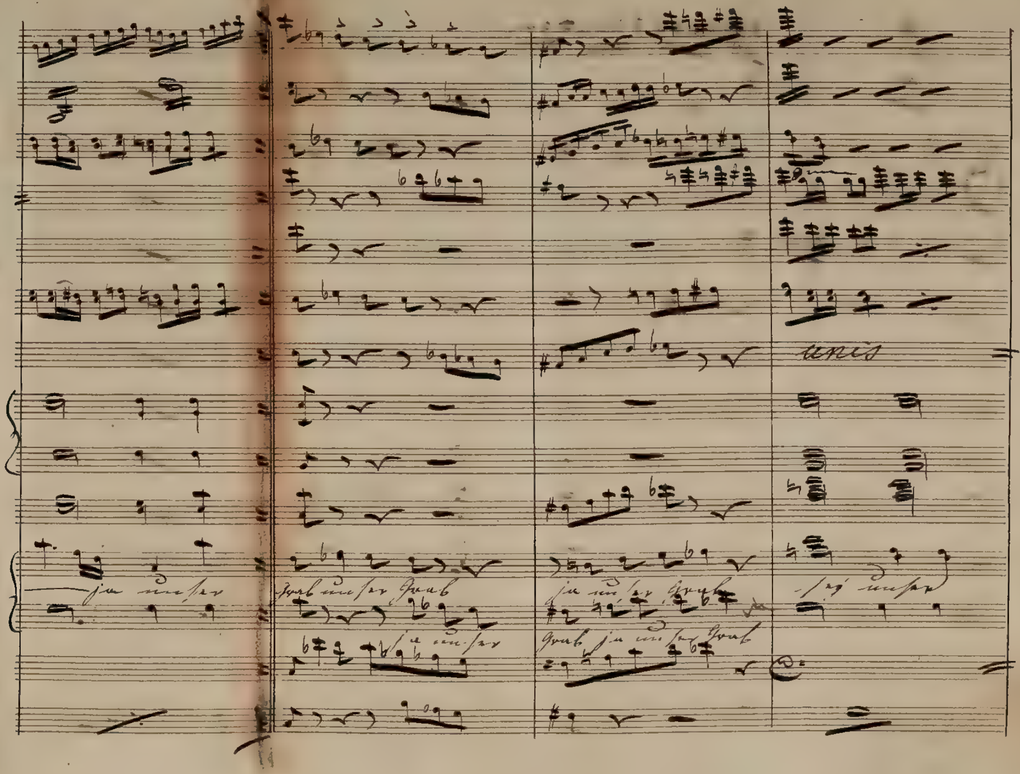

unis Haut,
col Haut
Grab der Capulet

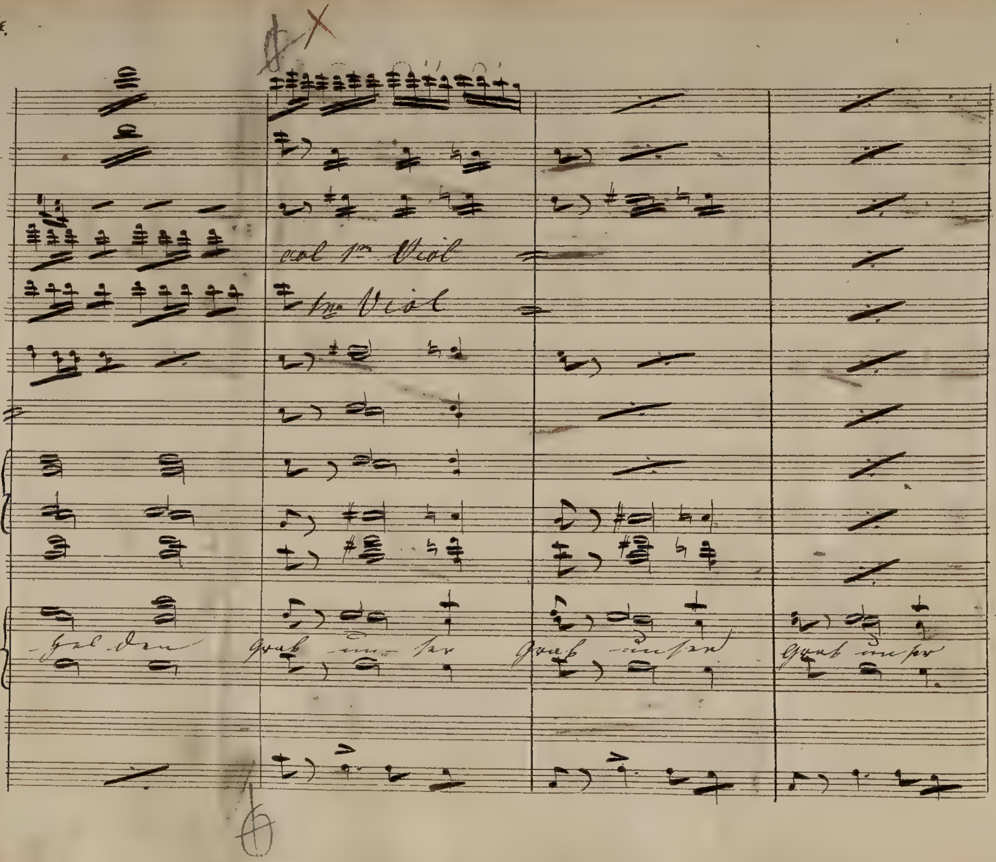

8va col 1mo Viol
col Viol. 1mo

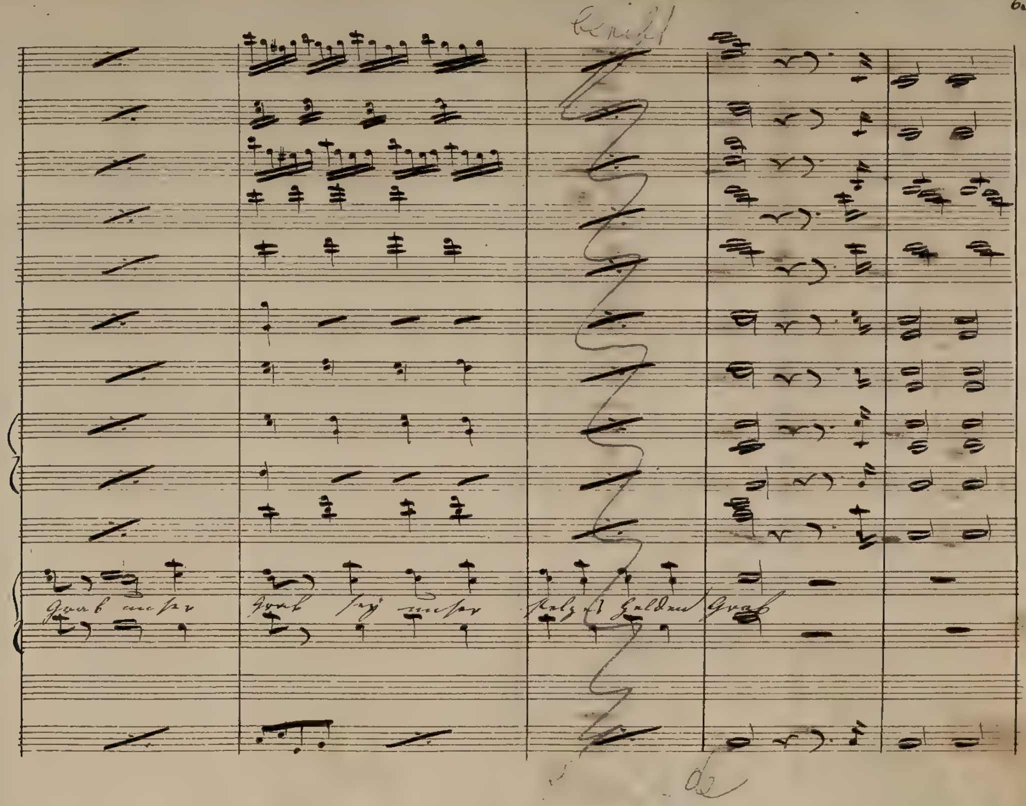

60

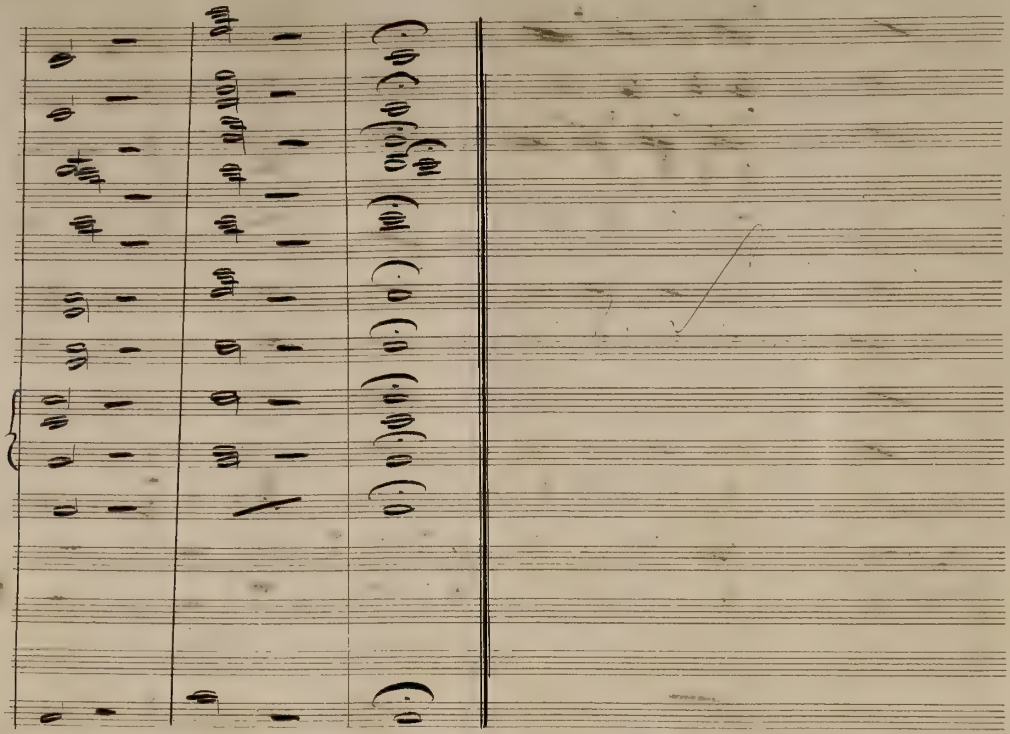



8 col Oboe 1mo
8 col 2d Oboe
1mo col 2do Oboe
2d col 1mo Oboe 8

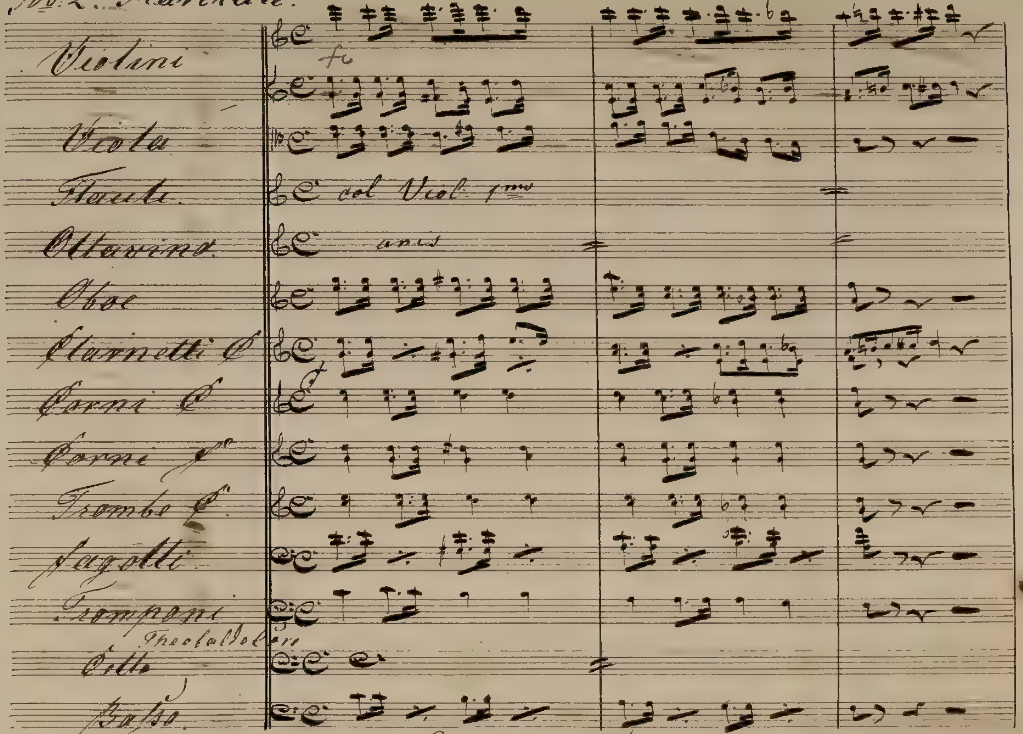

unis


col 1mo Viol
1mo Viol

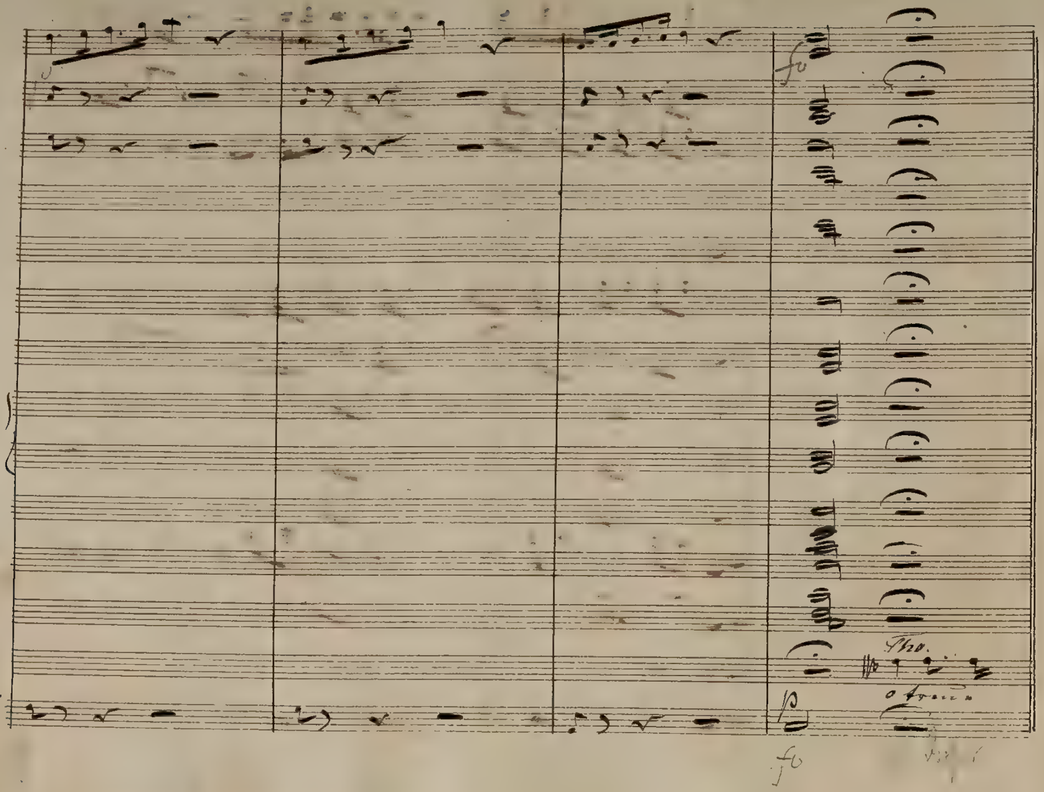


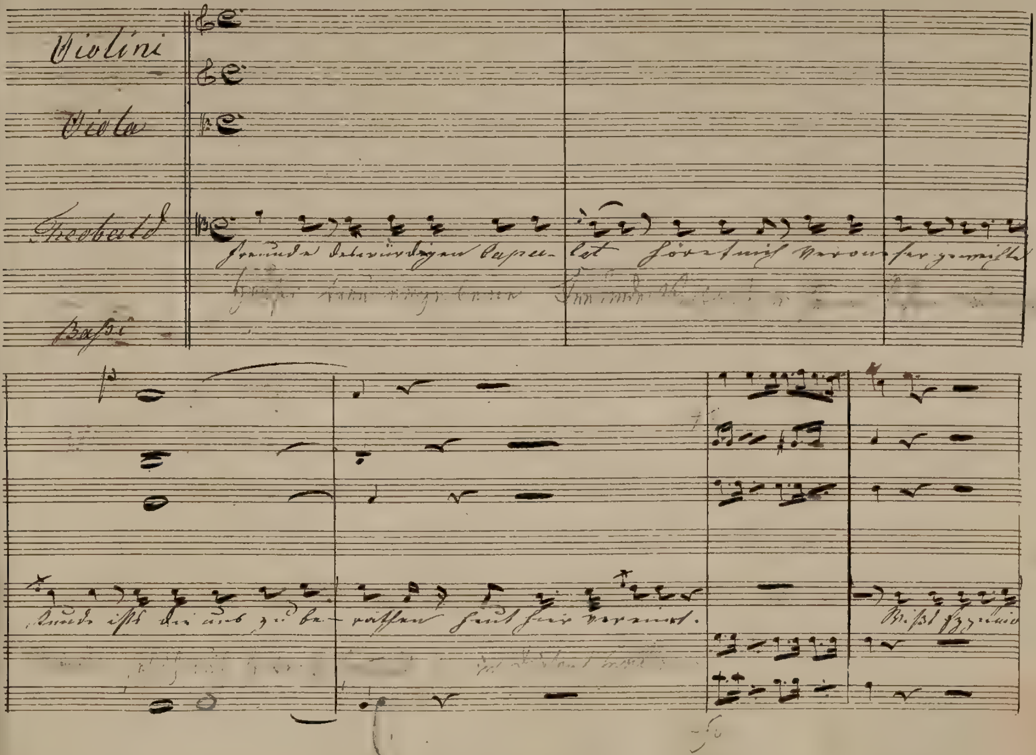


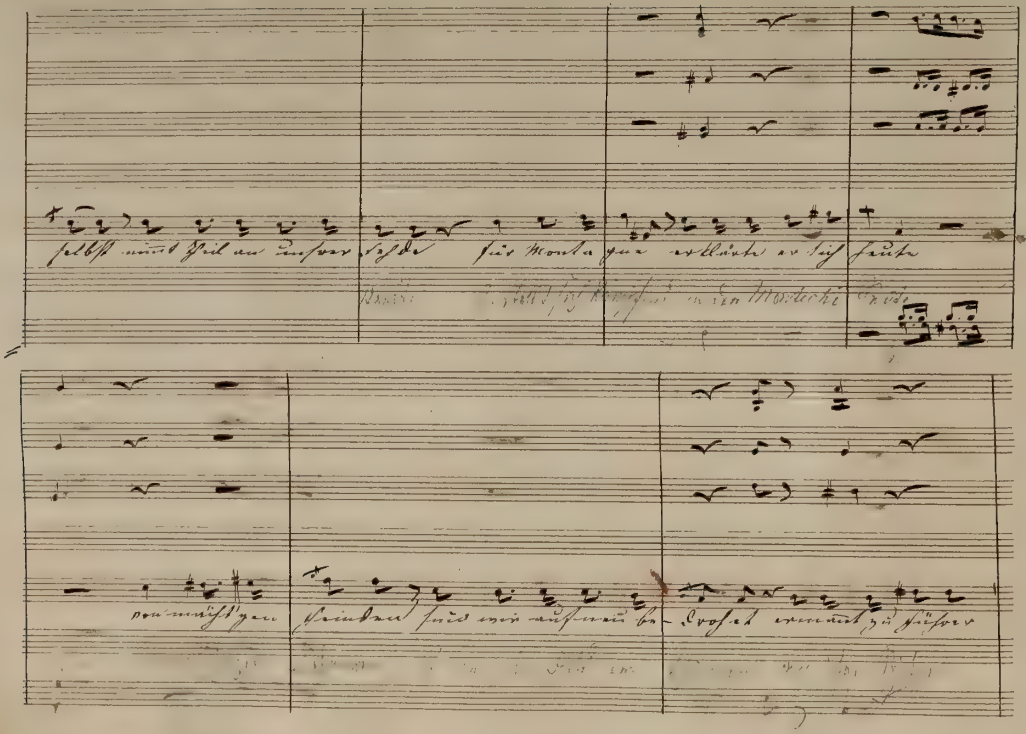
No. 2. Marciale

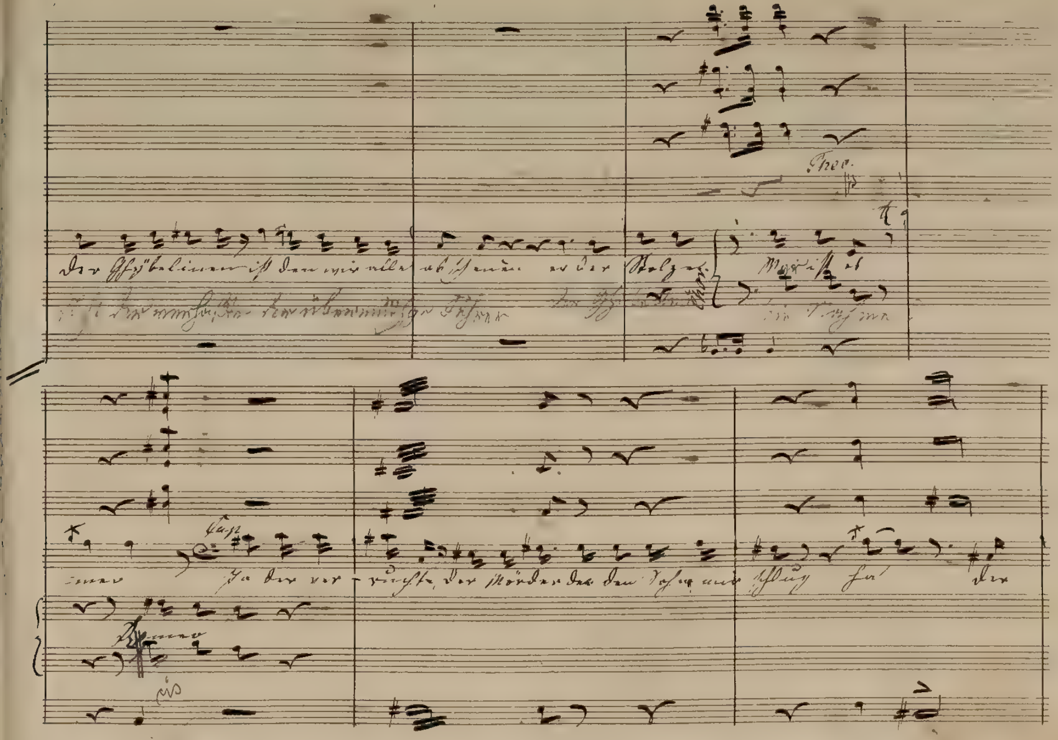


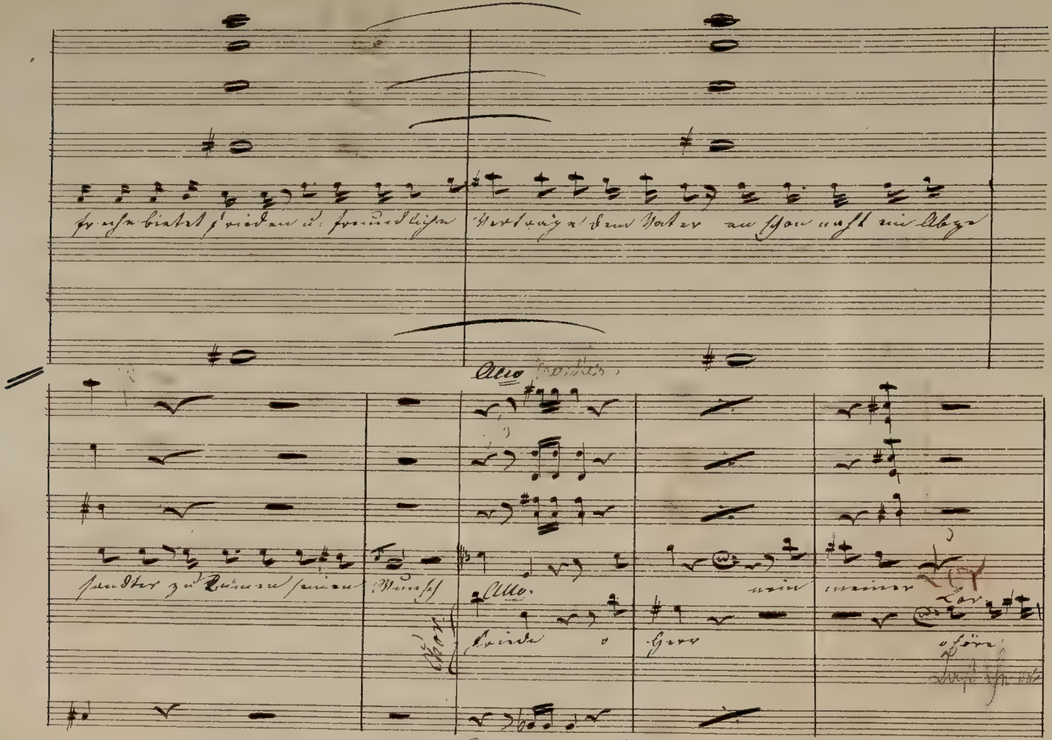
NB. Tympani grand Cassa et Piati ai Anfang.

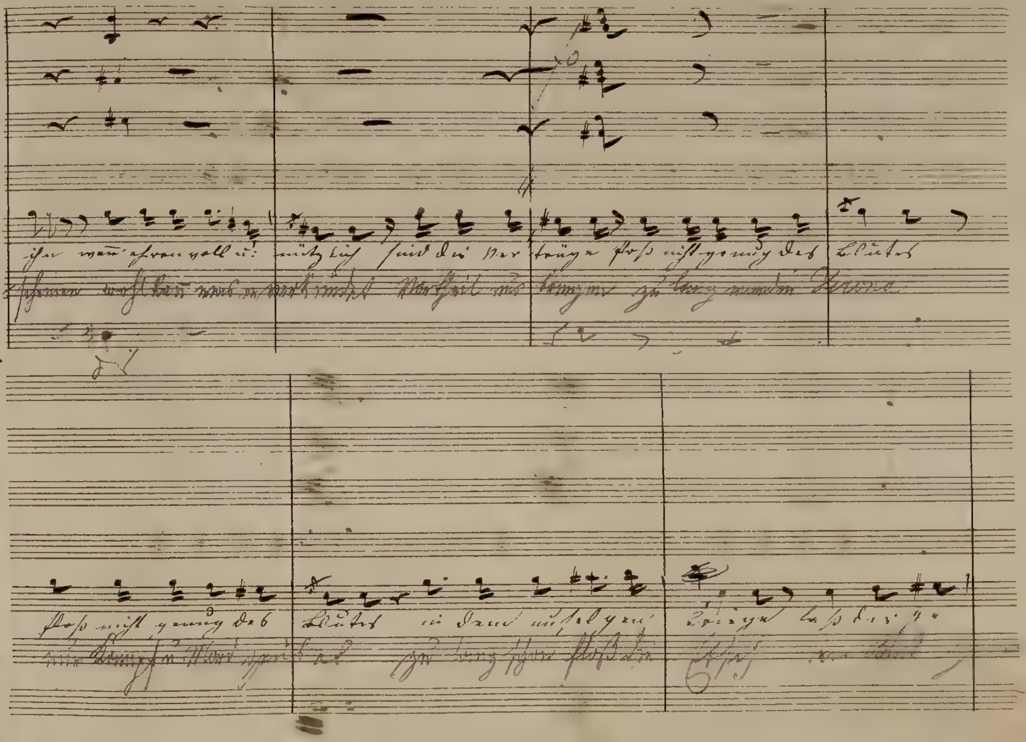

fo
fo

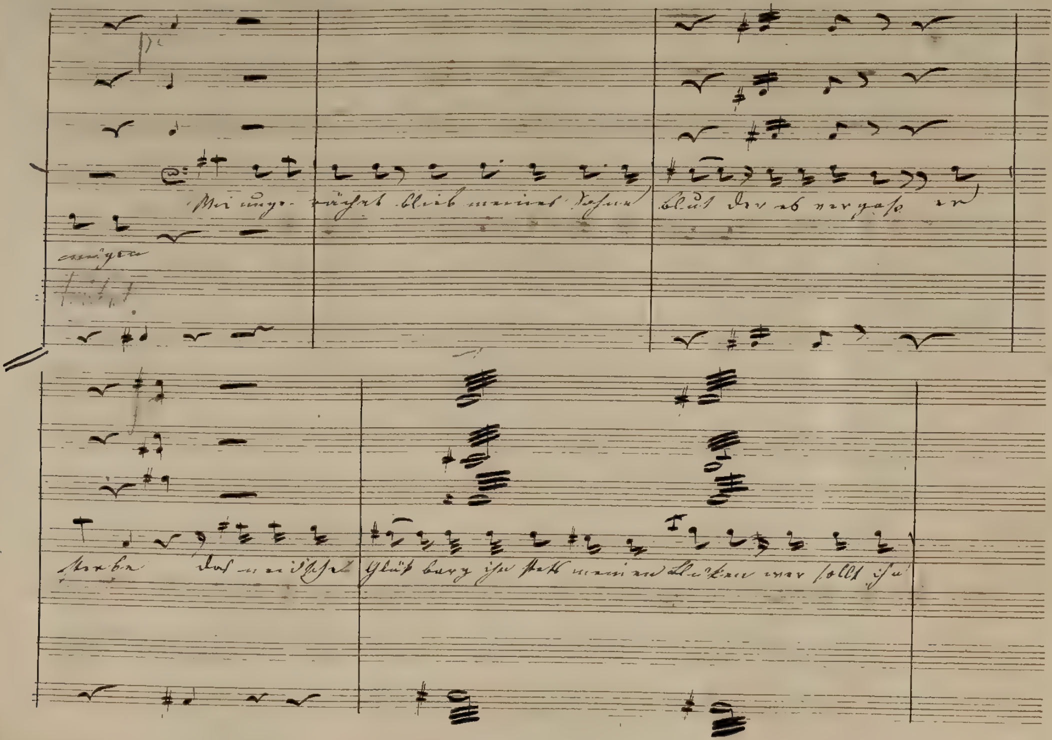

Violini
Viola
Bassi

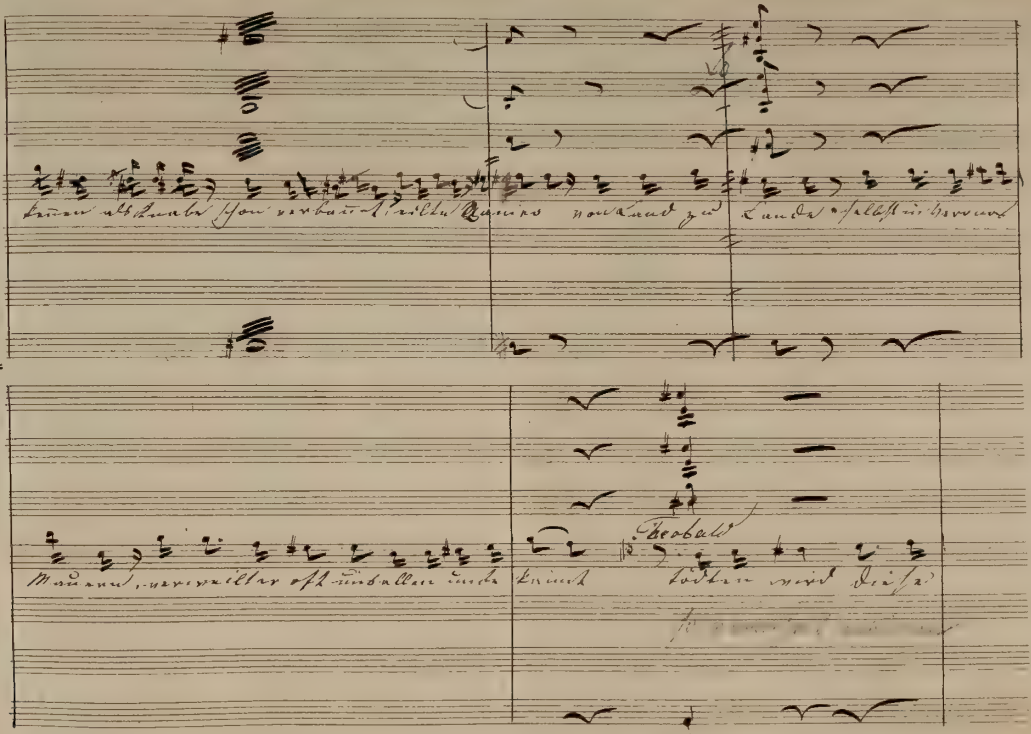

selbst nimt Theil an unsrer Fehde für Monta gue erklärte er sich heute
von mächt'gen Feinden sind wir außen be- droht

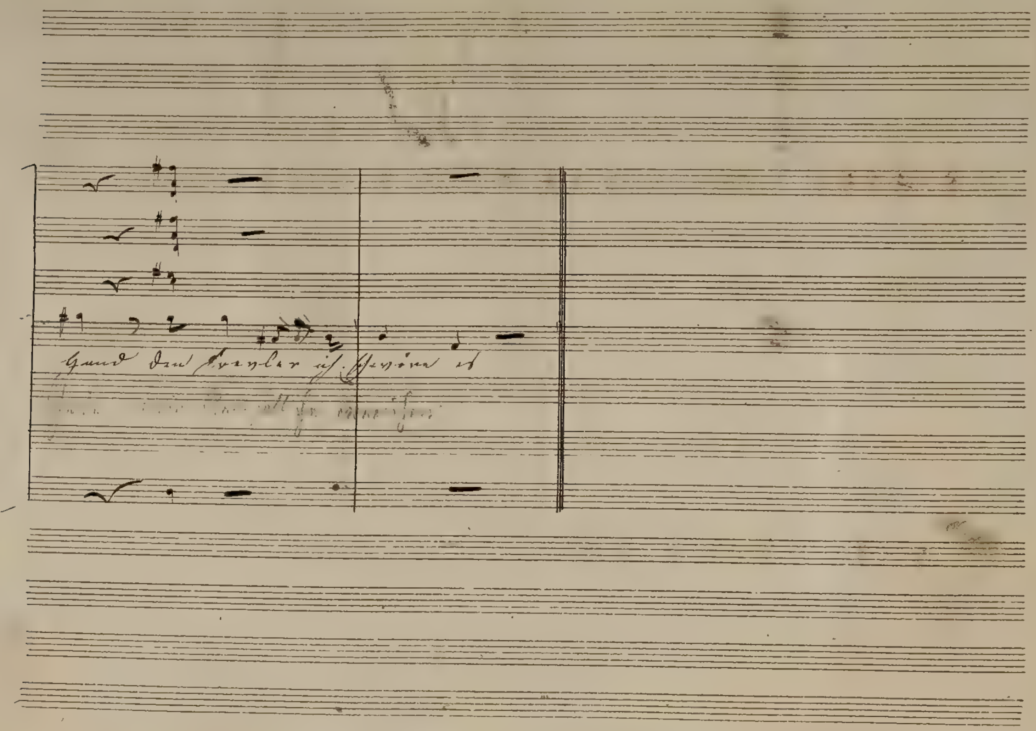


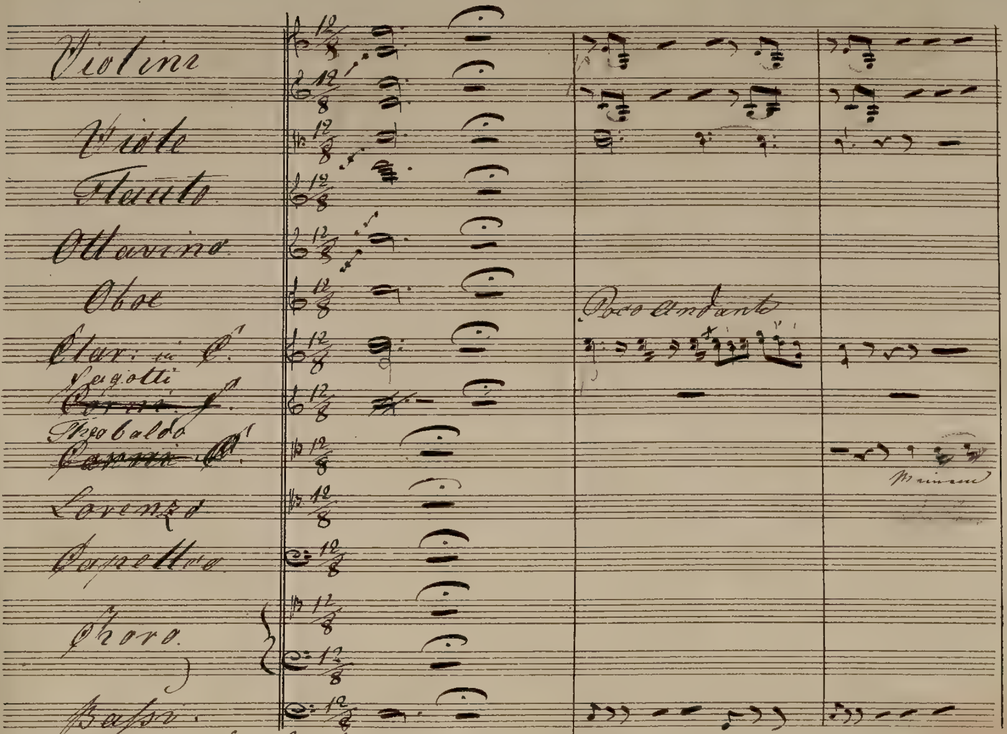

Allo
Allo



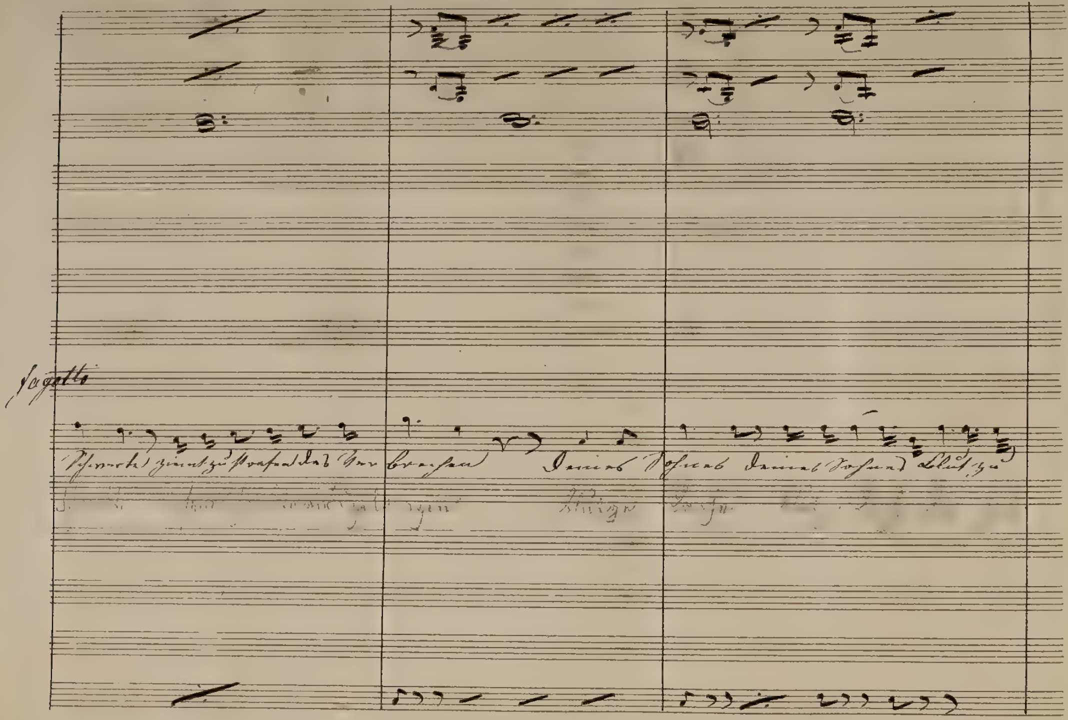


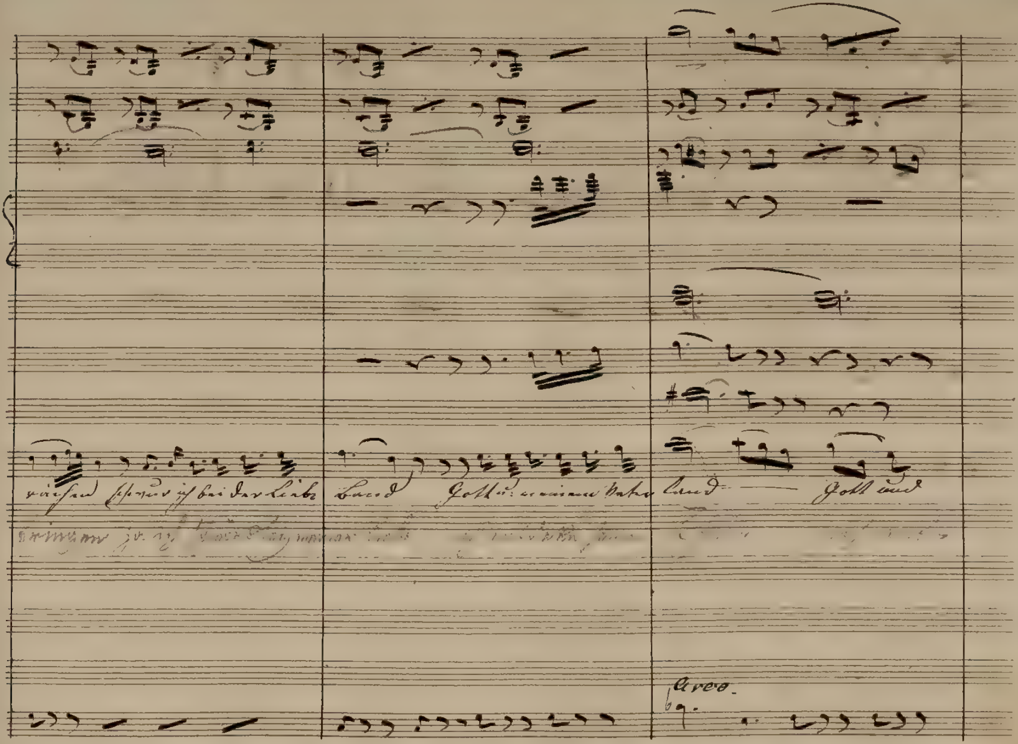

Theobald

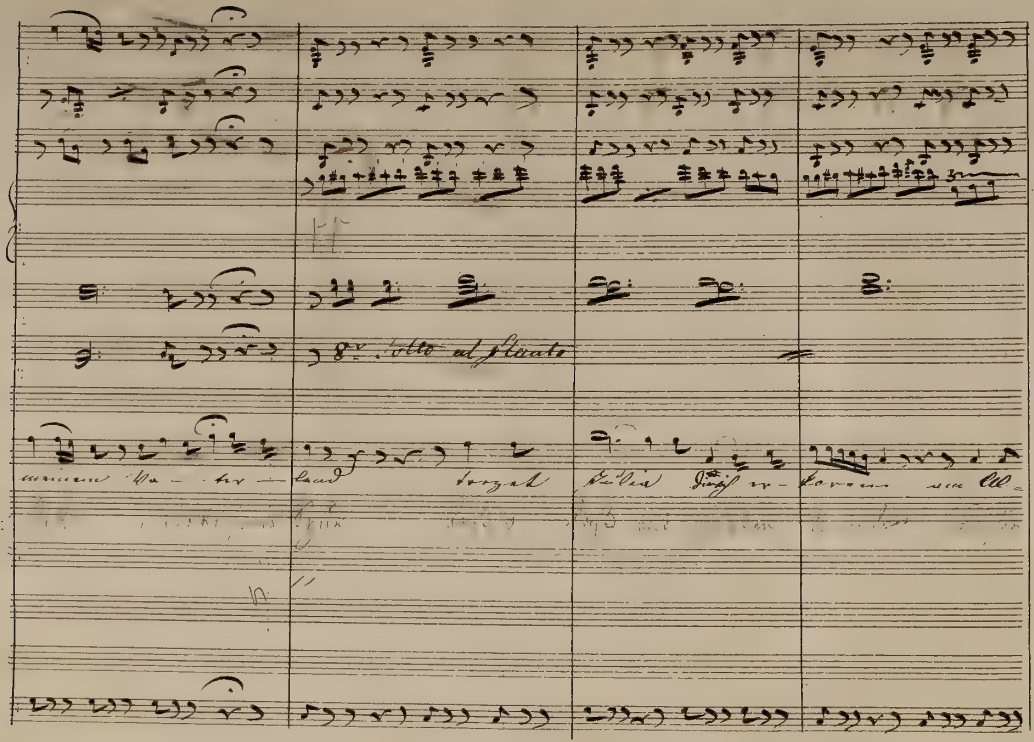


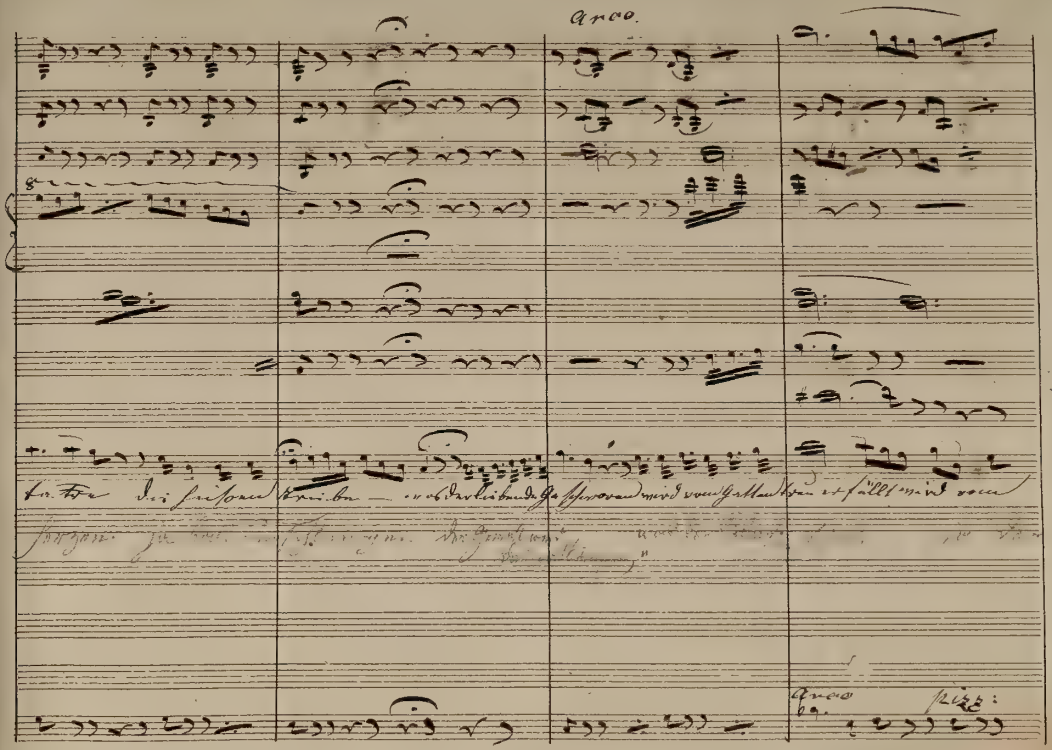


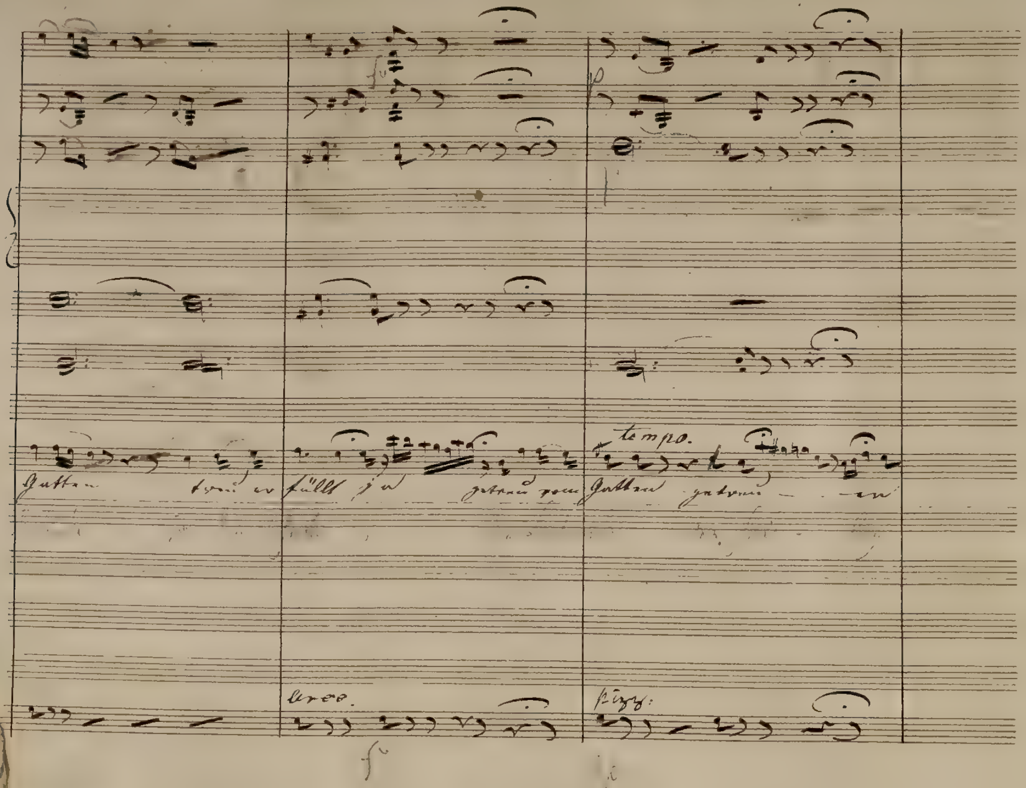
NB. Corni in C u. Fagotti sind im Anfang. Corni in F.

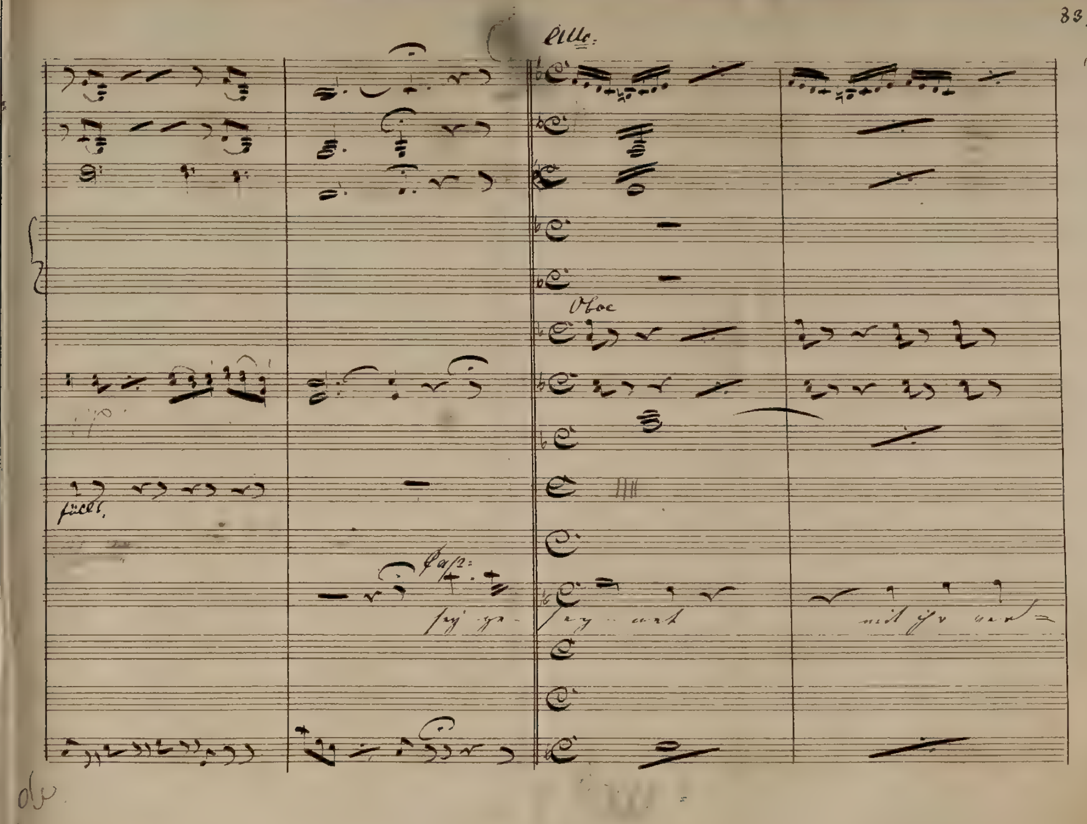

Fagotto

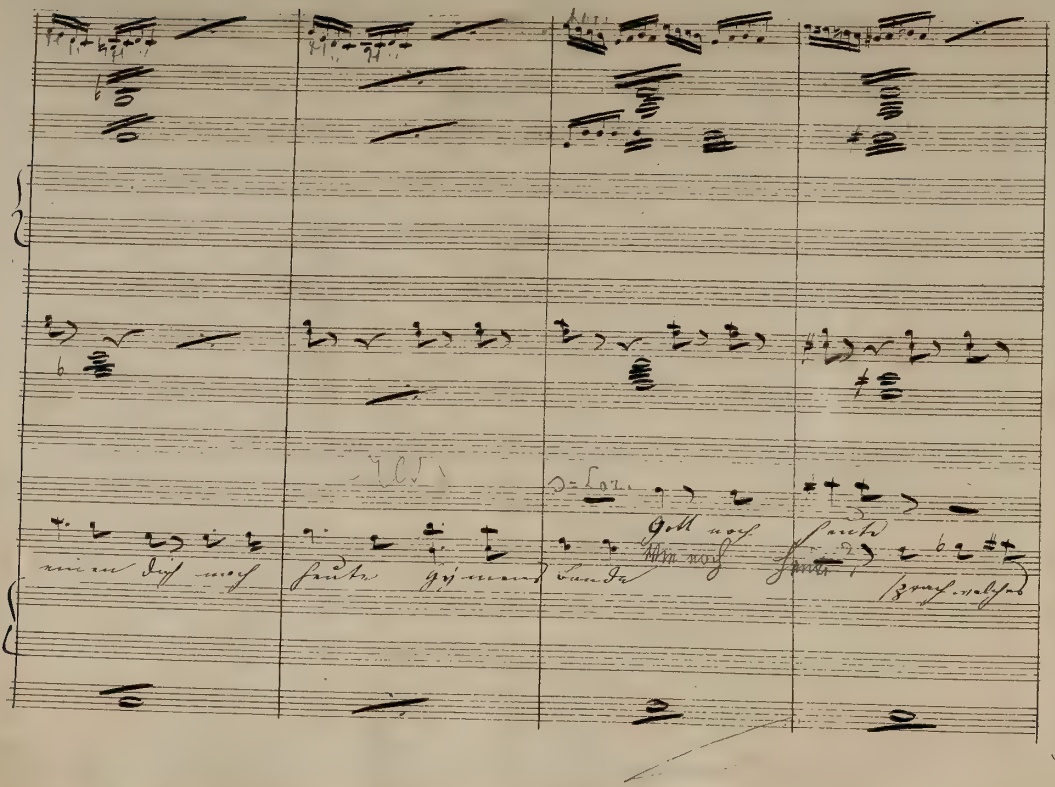

Land
Gott und
Arco.

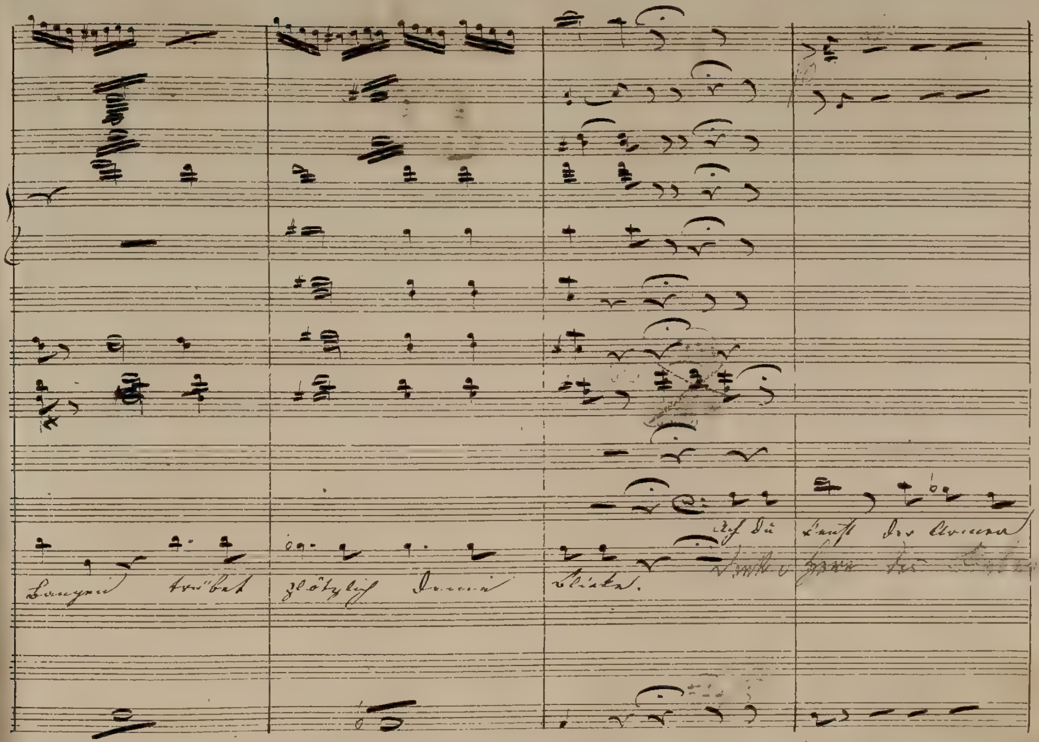

8v. sotto al flauto

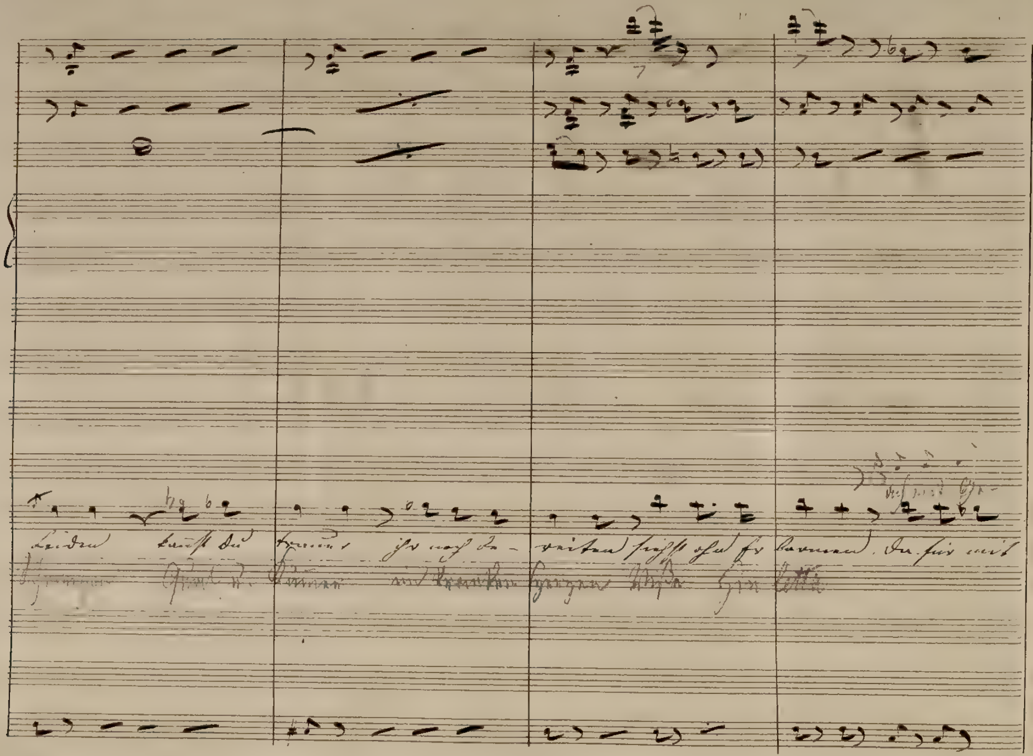

Arco.
Arco
pizz:

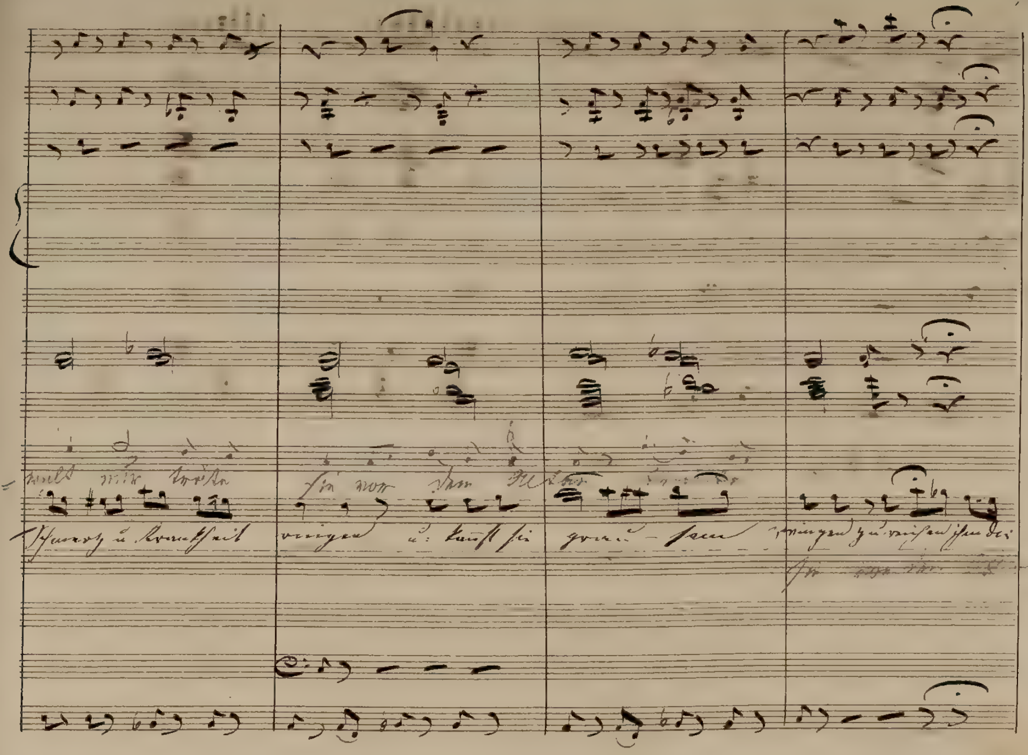

tempo.
arco.
pizz:

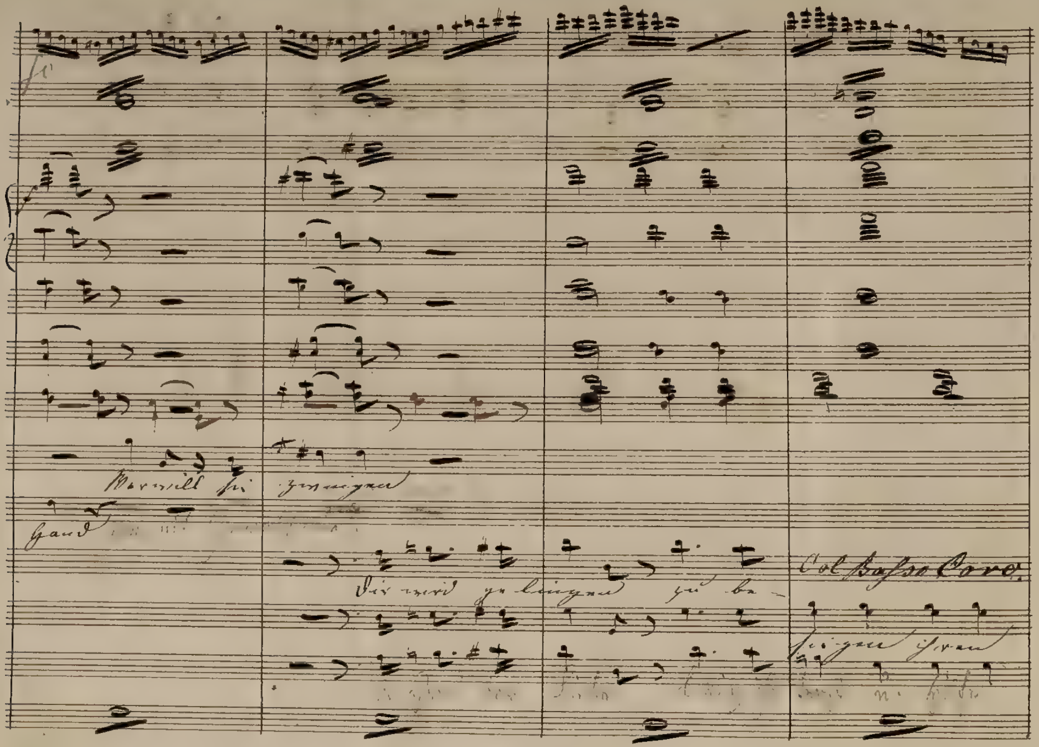

Allo:
Oboe

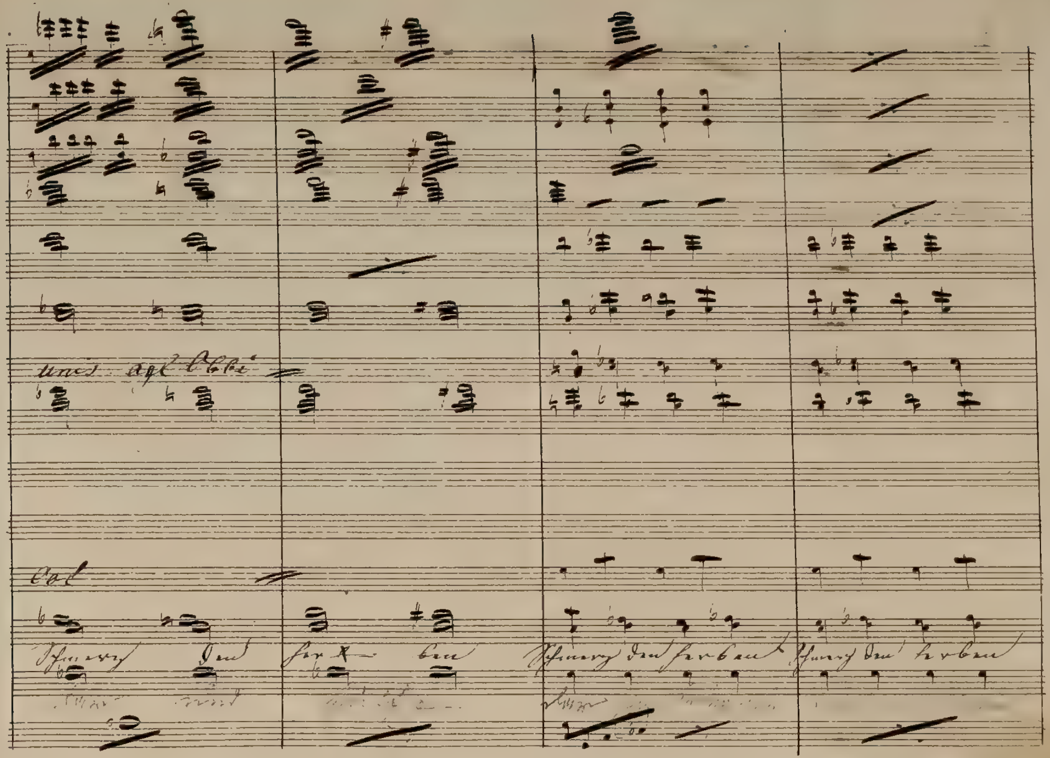


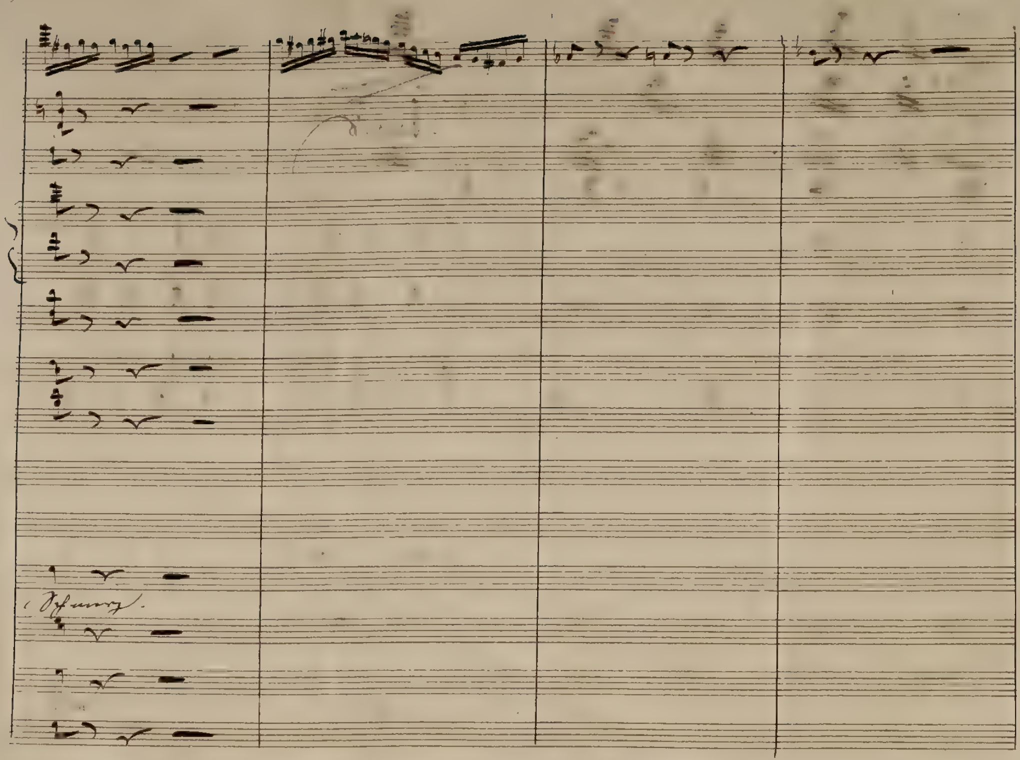


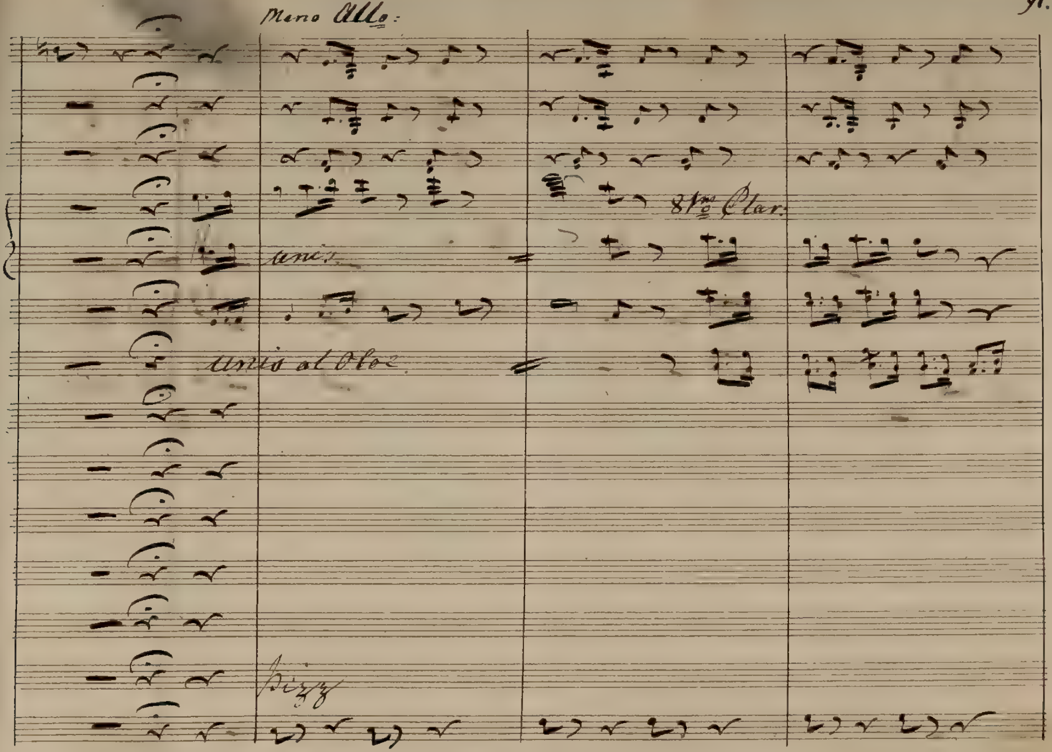


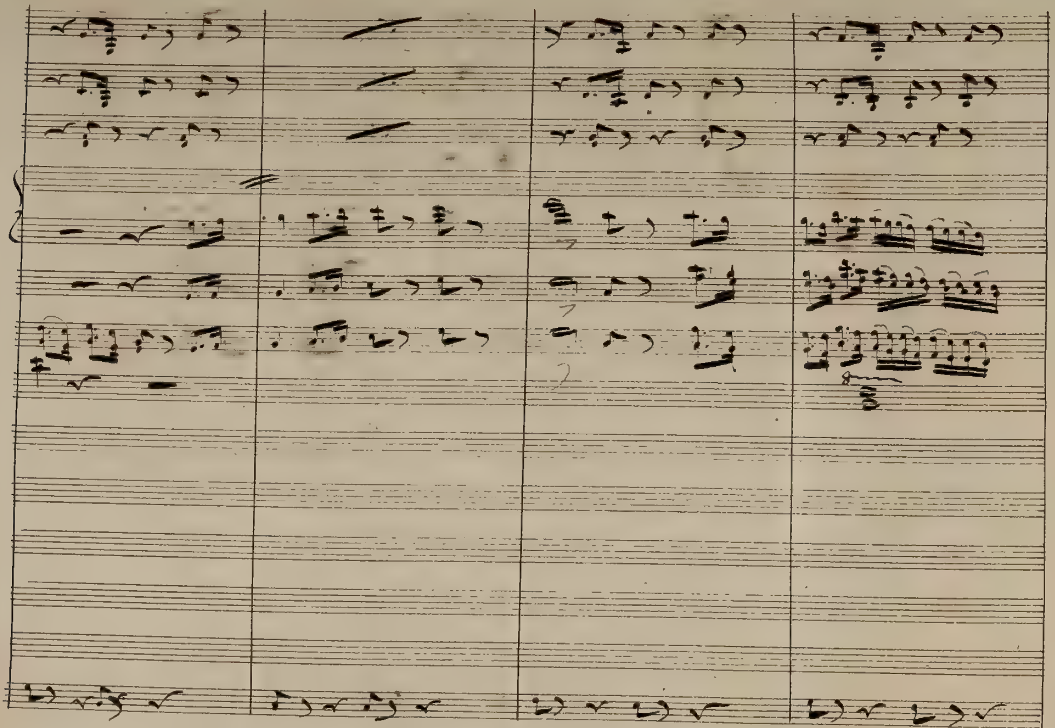


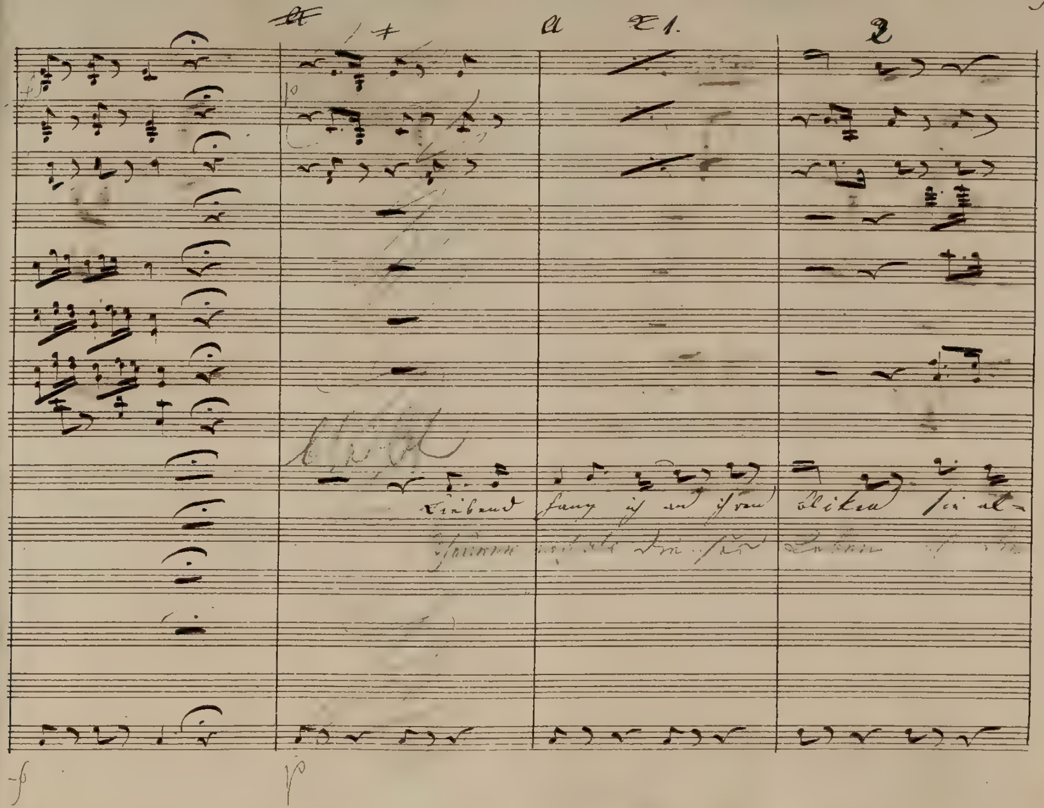

Col Basso Coro.

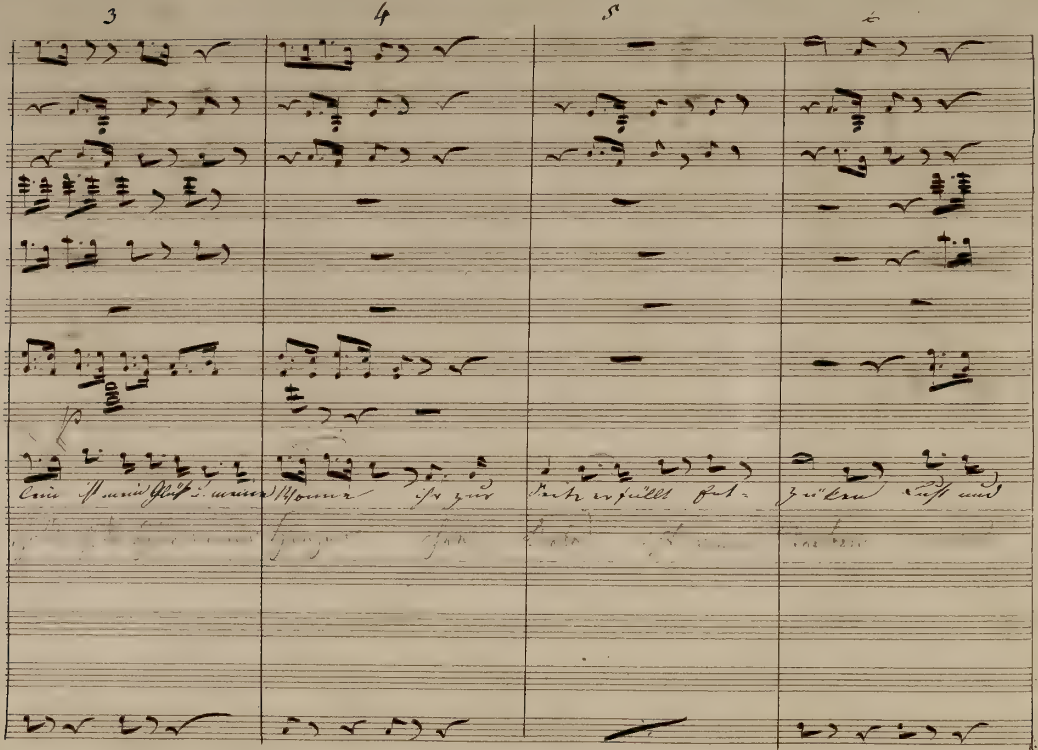

Col
Schmerz den herben
Schmerz den herben

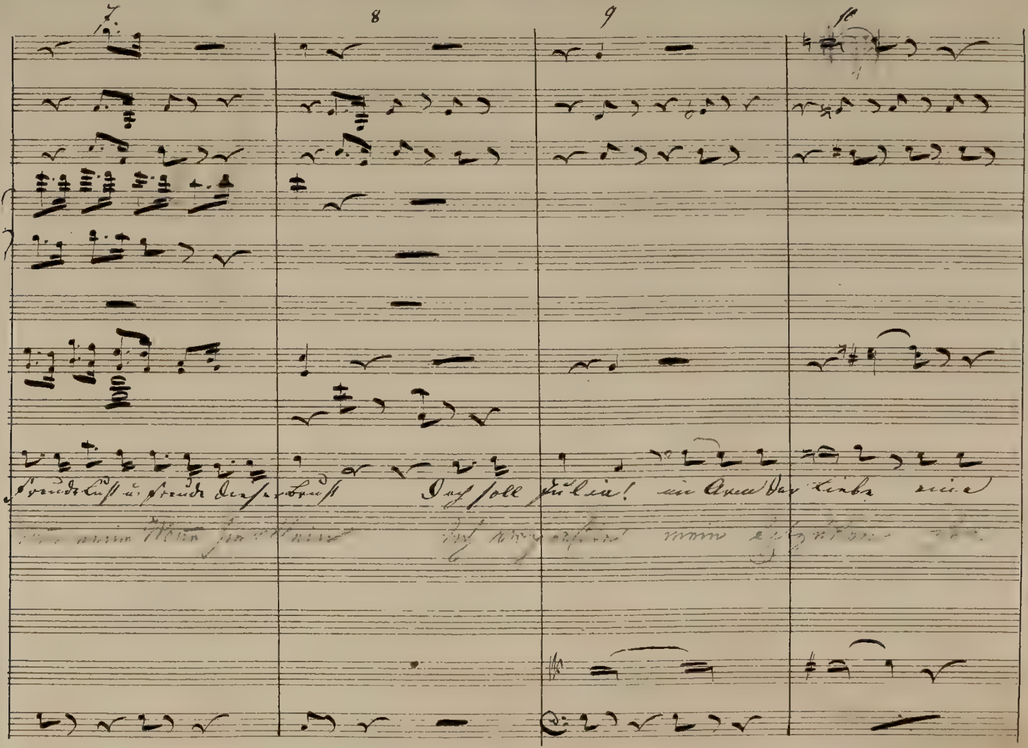


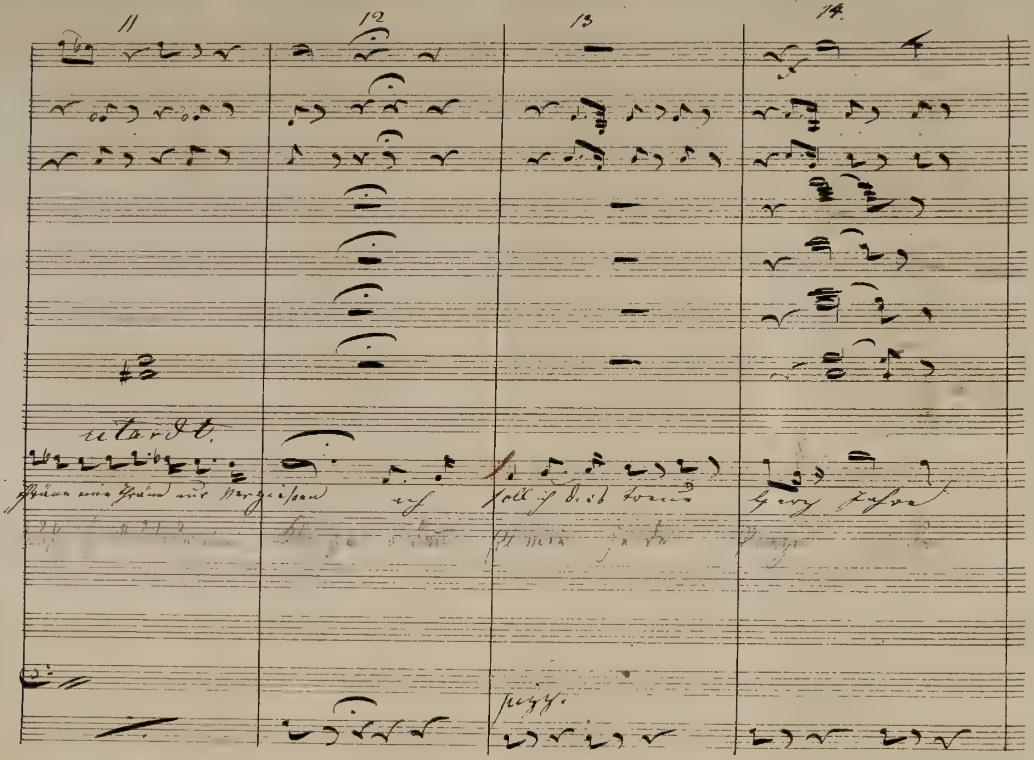

Meno All.o:
unis.
8va Clar.
Unis al Obo
pizz

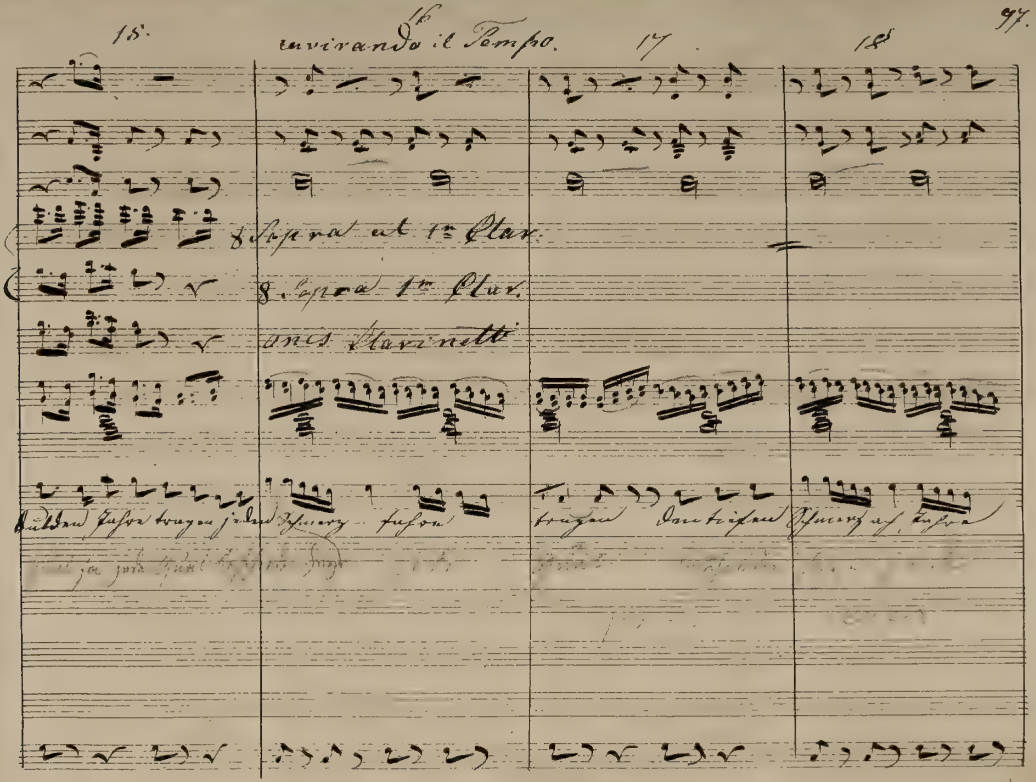


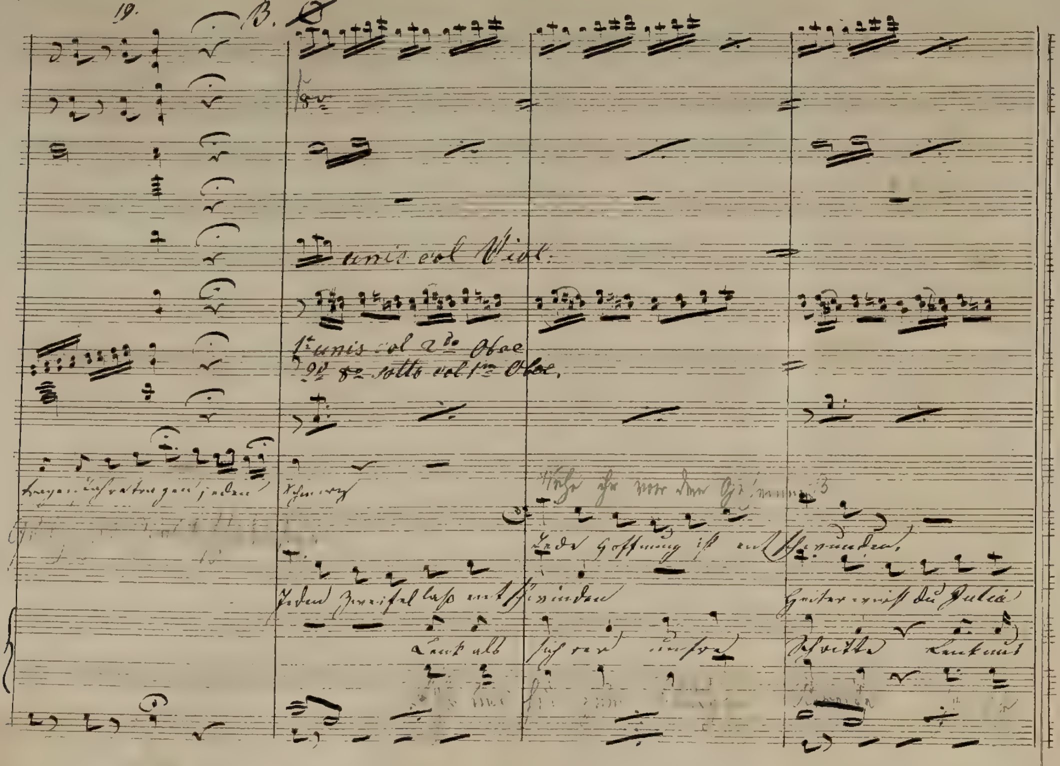


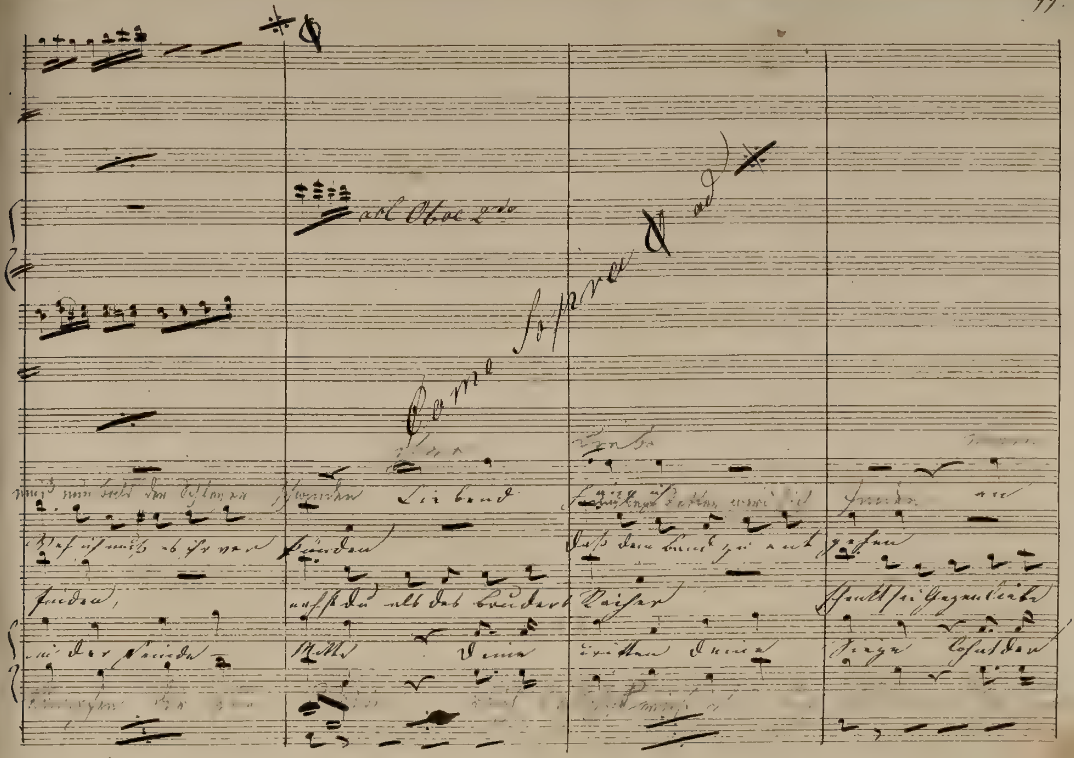

3
4
5
6
ist zur
erfüllt
und

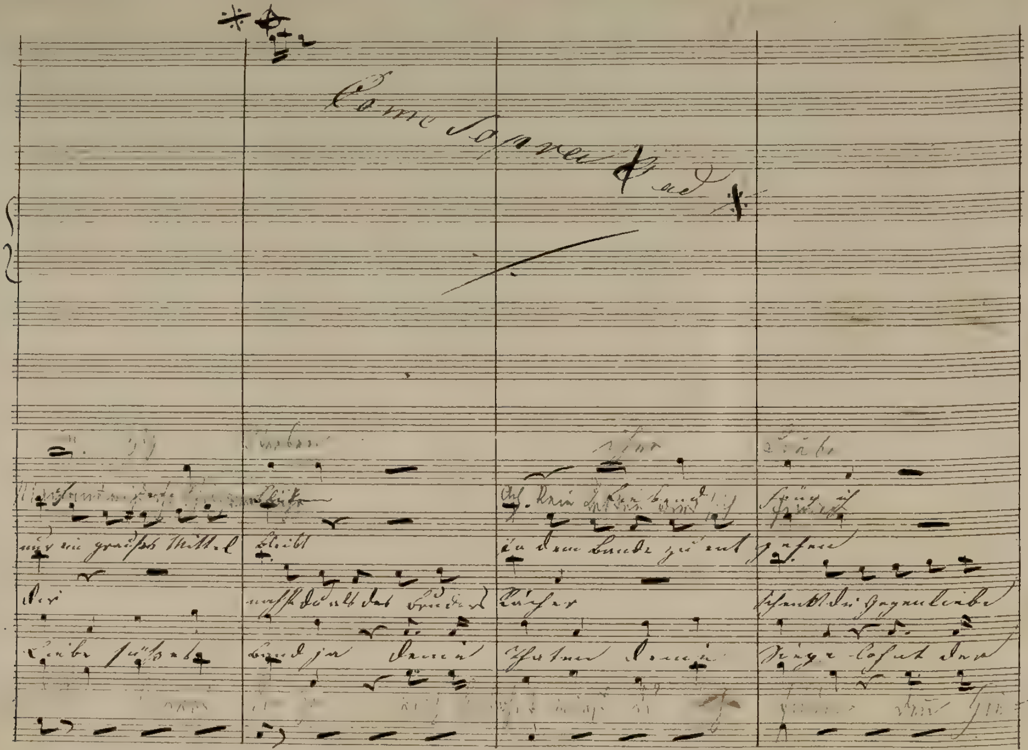

7
8
9
10

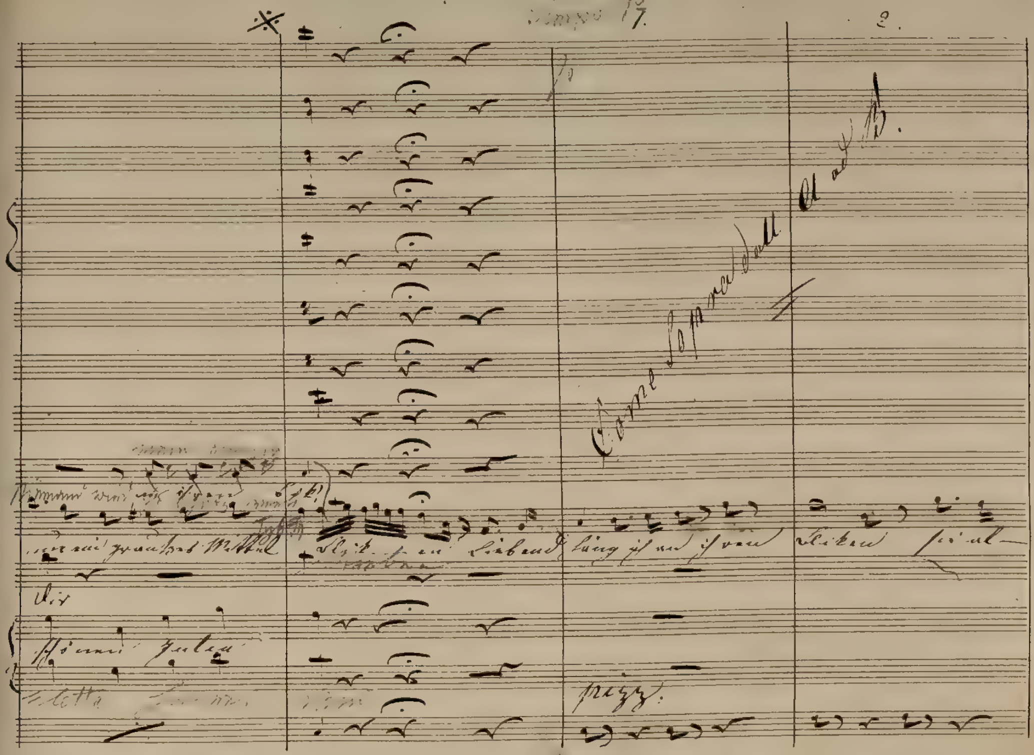

11
12
13
14
pizz.

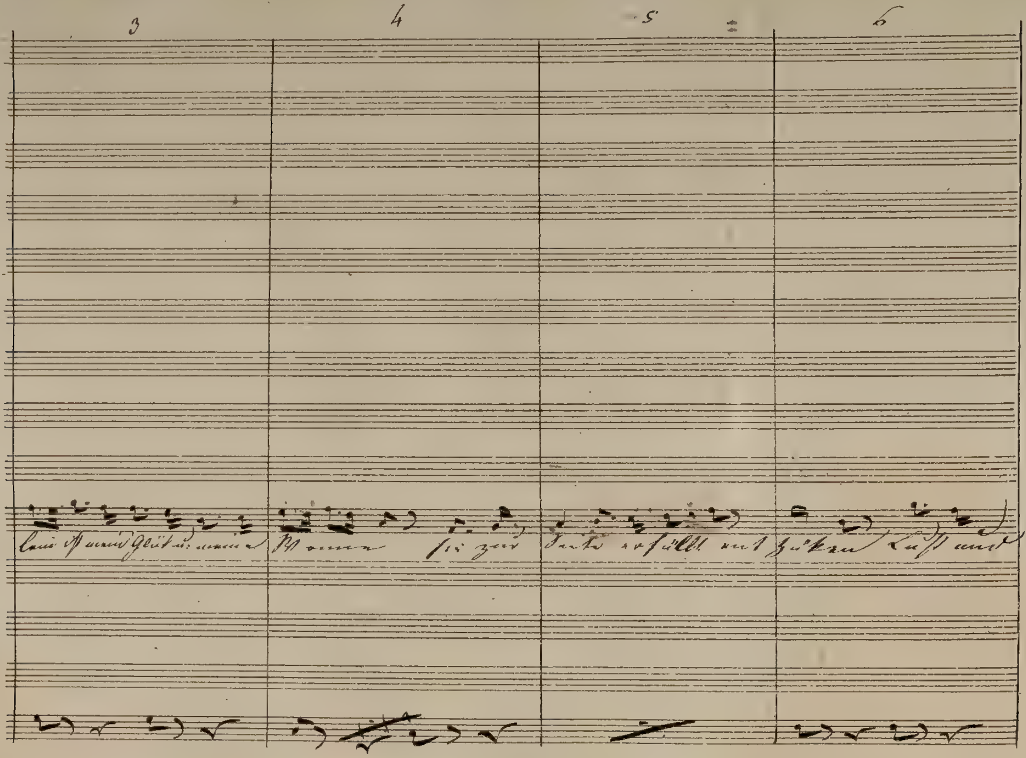

15.
16
ravvivando il Tempo.
17
18
8va sopra al 1mo Clar.
8. sopra 1mo Clar.
unis Clarinetti
tragen jeden Schmerz
tragen den tiefen Schmerz

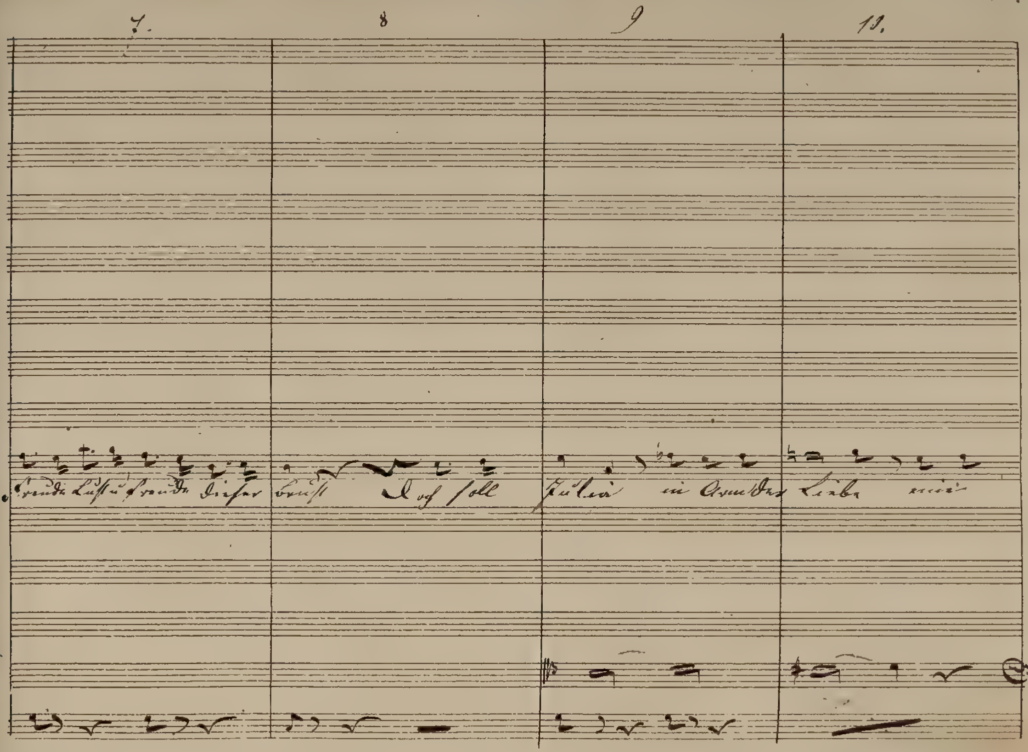

19.
B.
unis col Viol.
1mo unis col 2do Oboe
2do 8va sotto col 1mo Oboe.

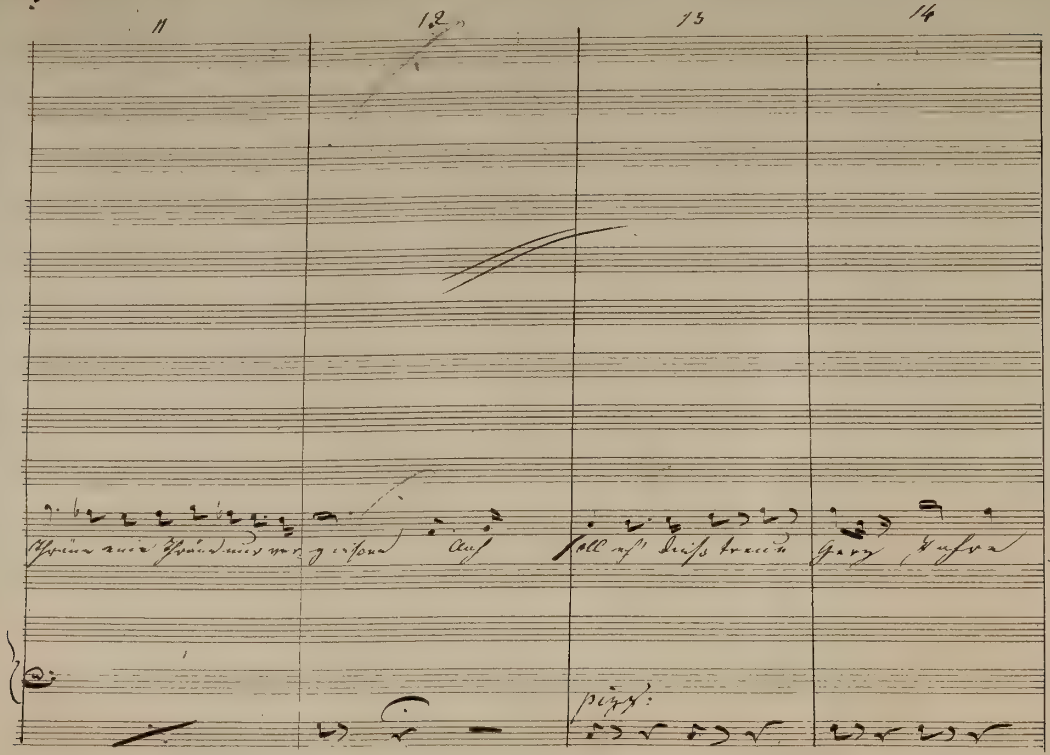

col Oboe 2do

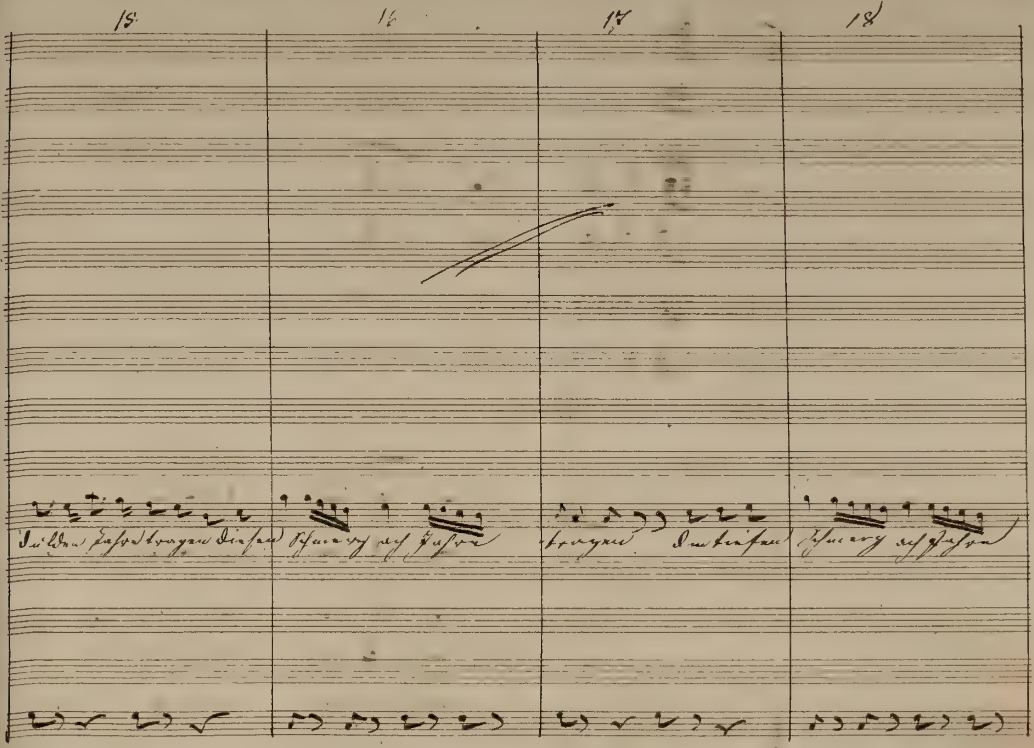

Come Sopra

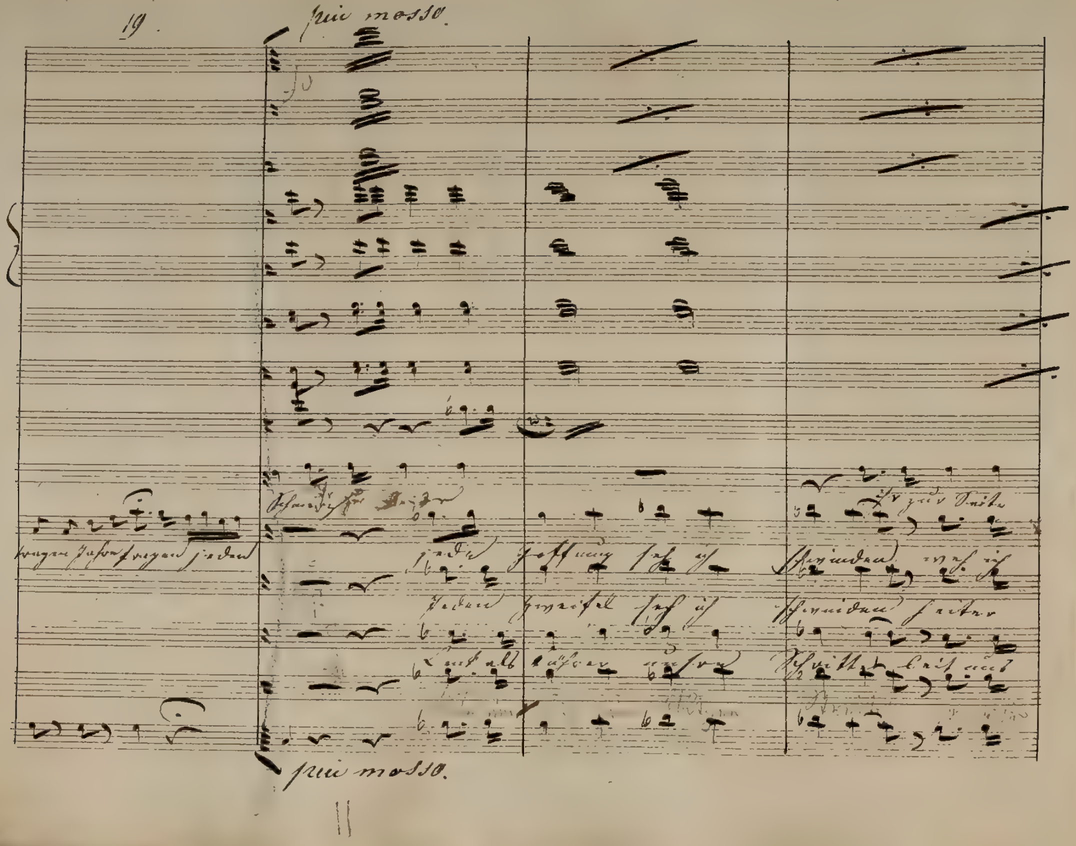

pizz.

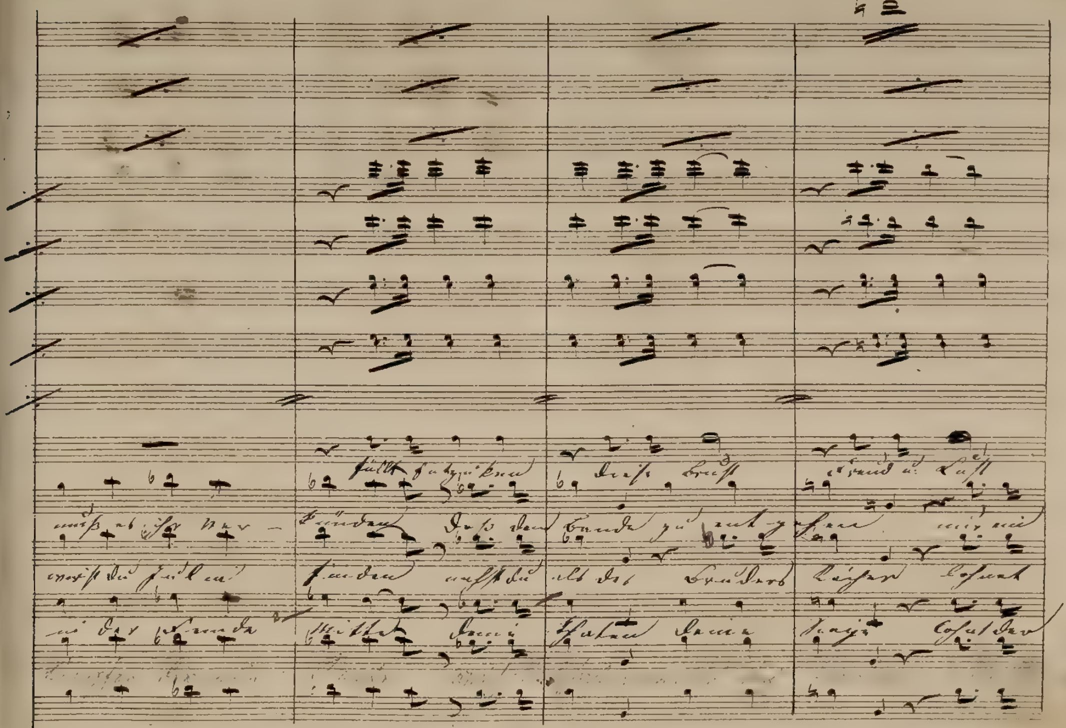


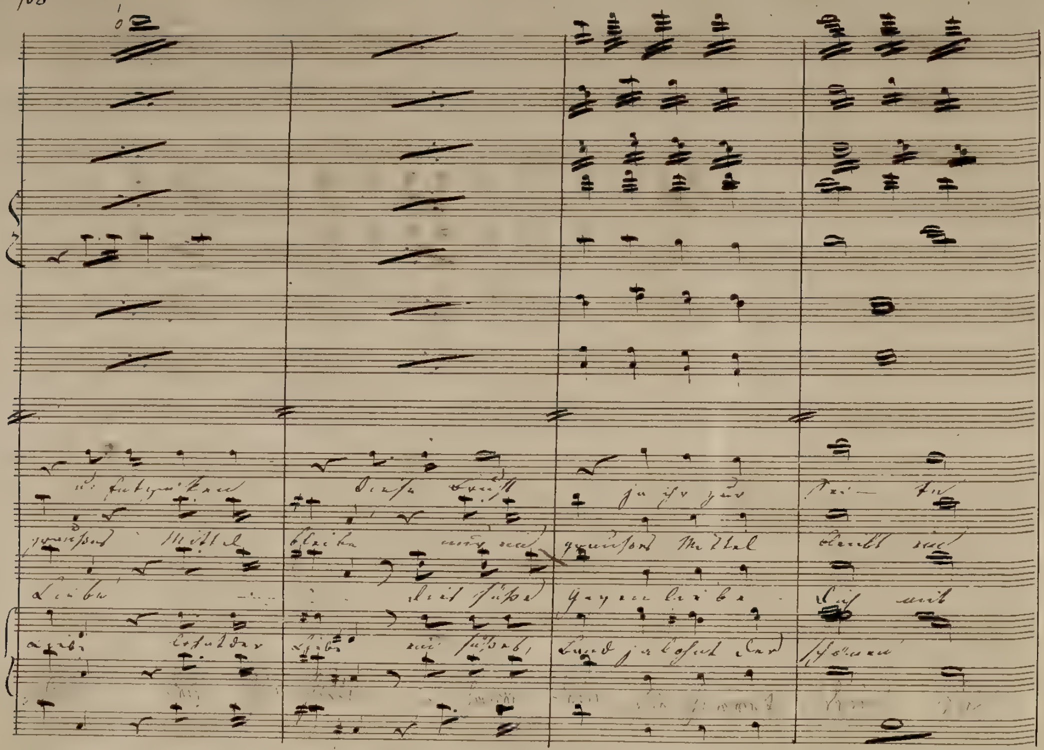


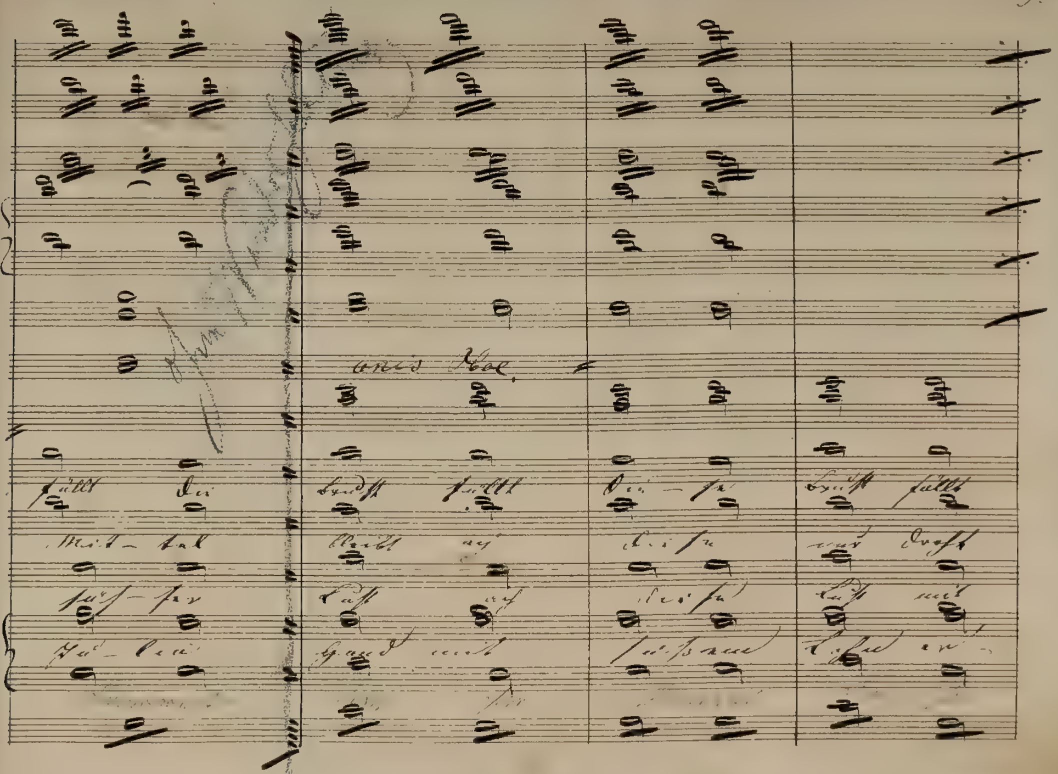

11
12
13
14
pizz:

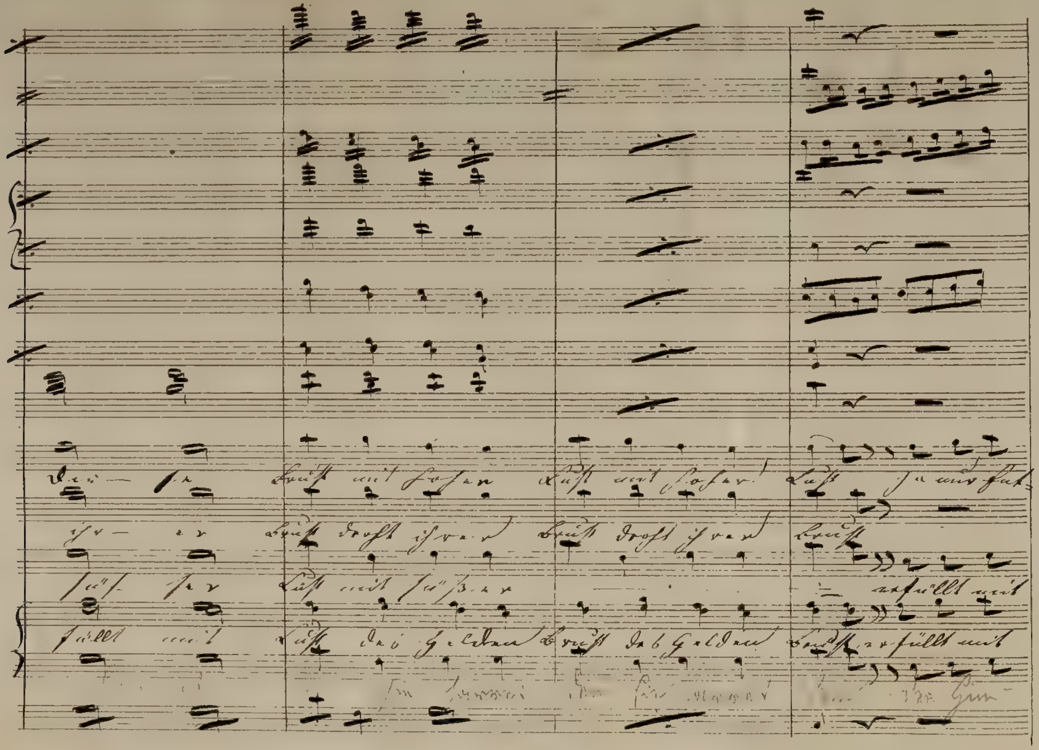

15
16
17
18

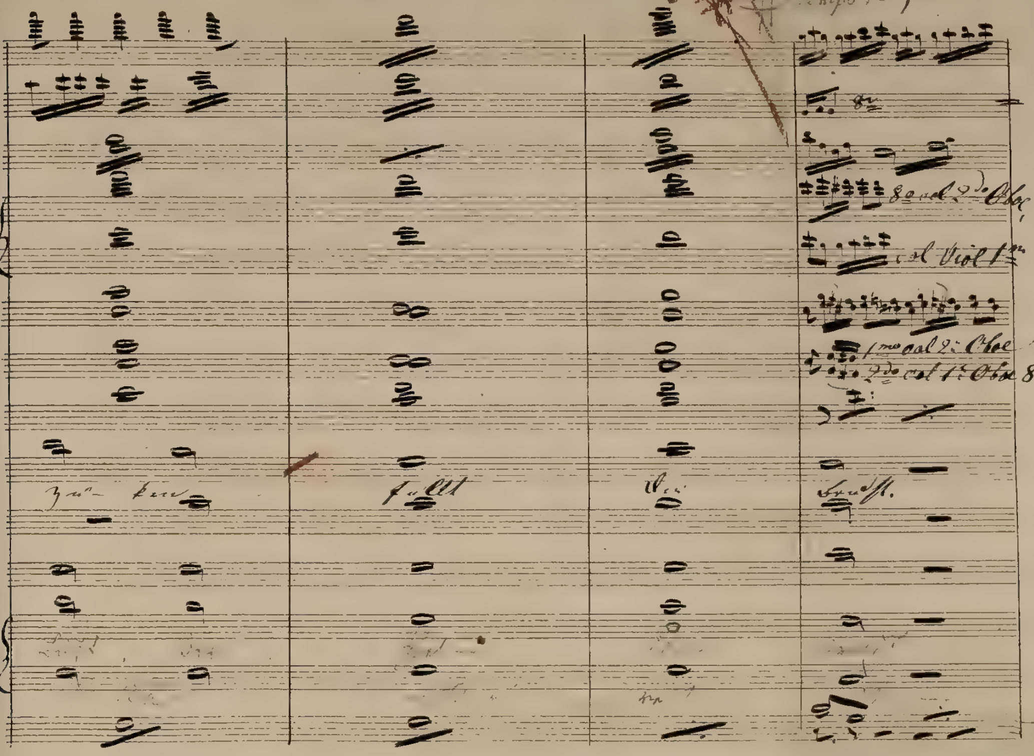

19
più mosso.
più mosso.

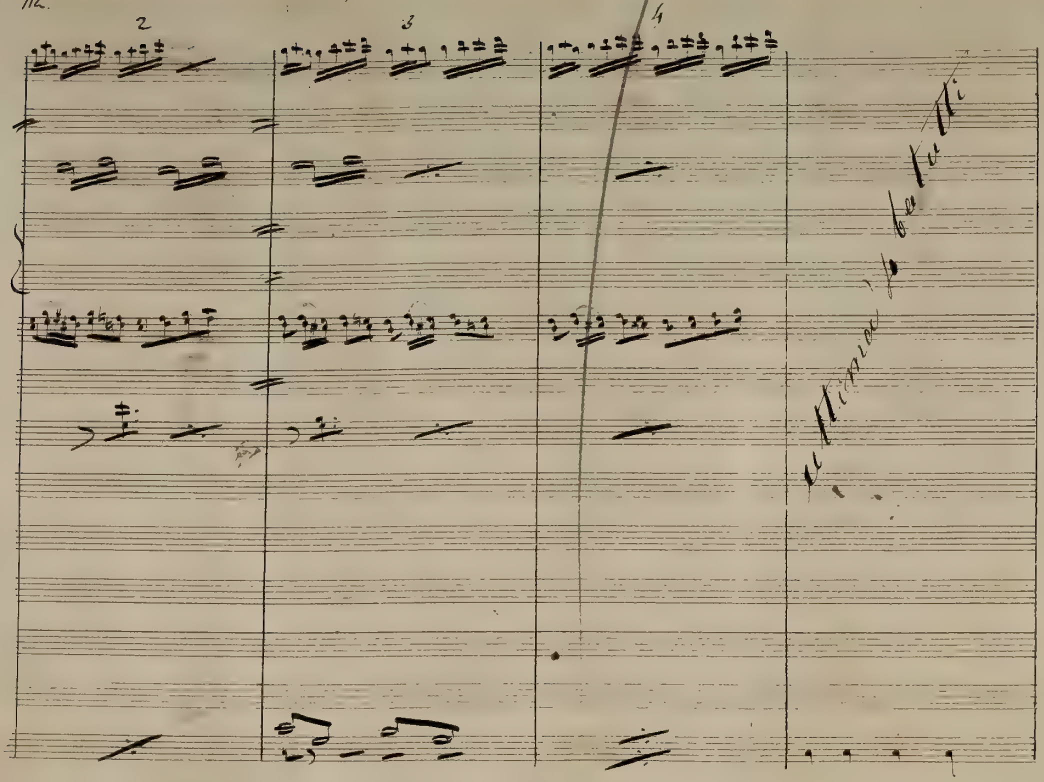


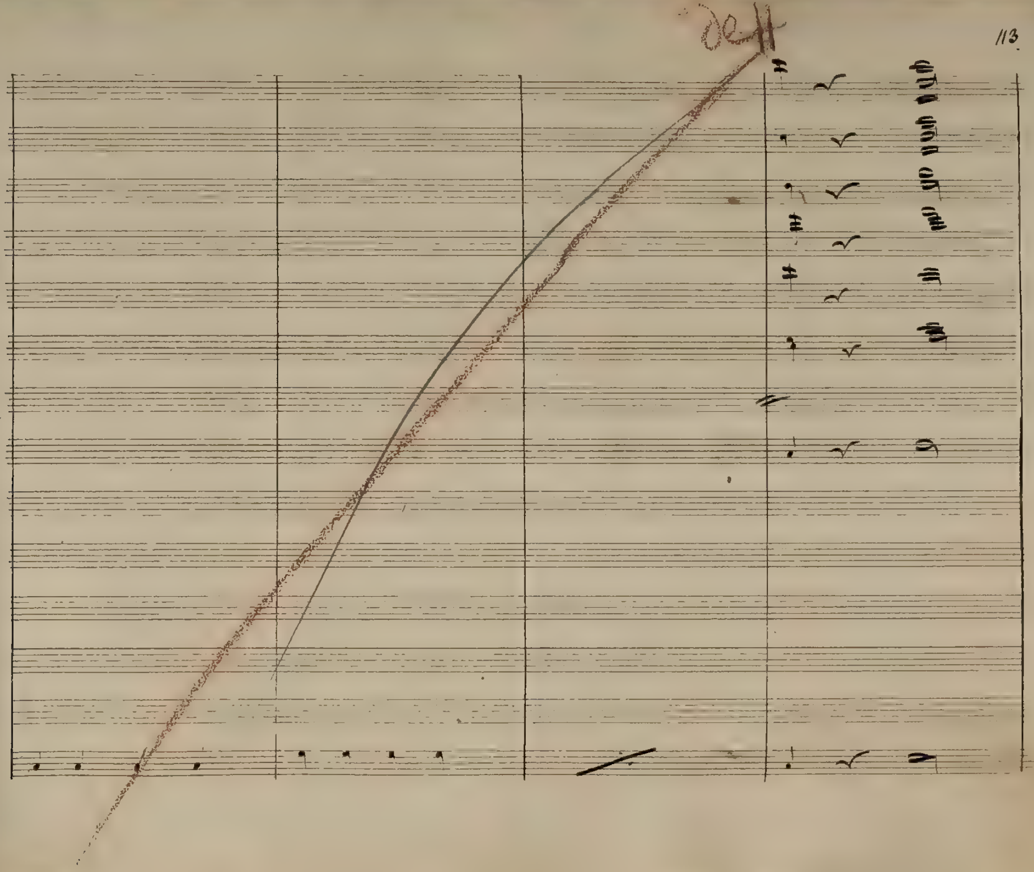


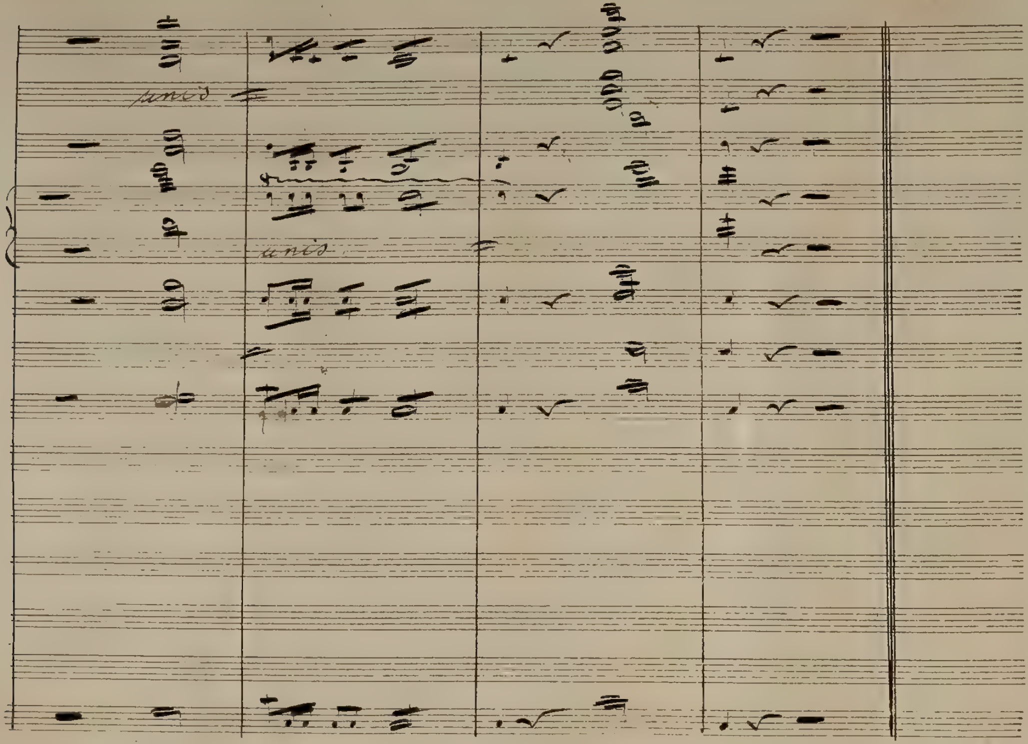




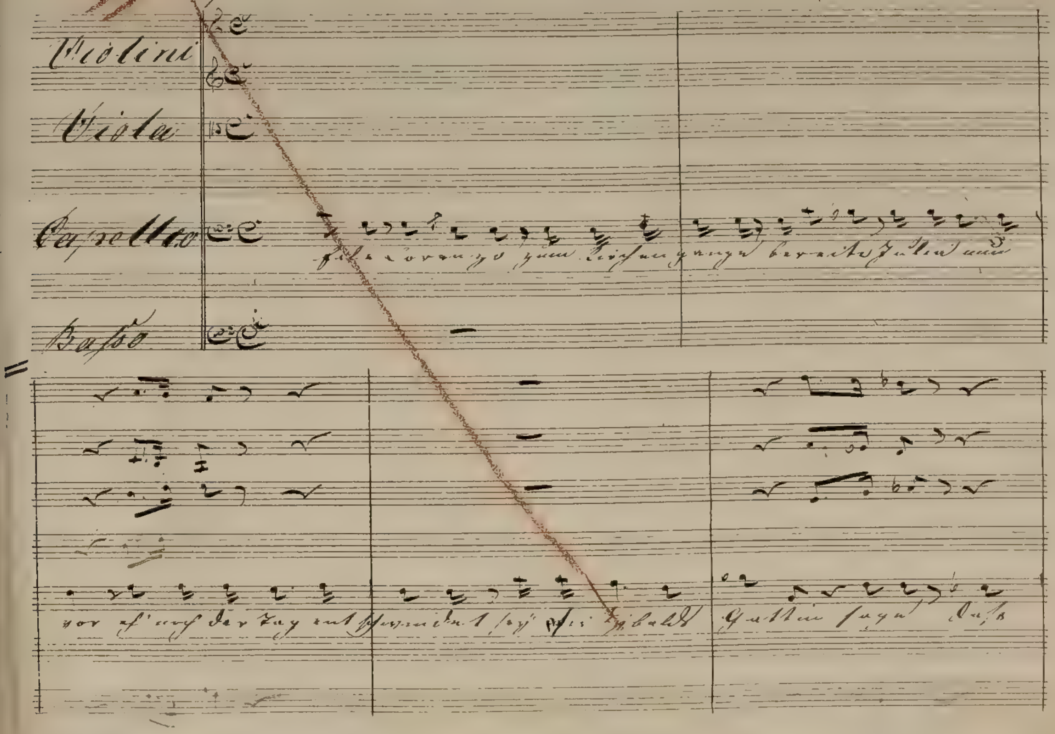

Tempo 1º
8va col 2do Oboe
col Viol 1mo
1mo col 2do Oboe
2do col 1mo Oboe 8va

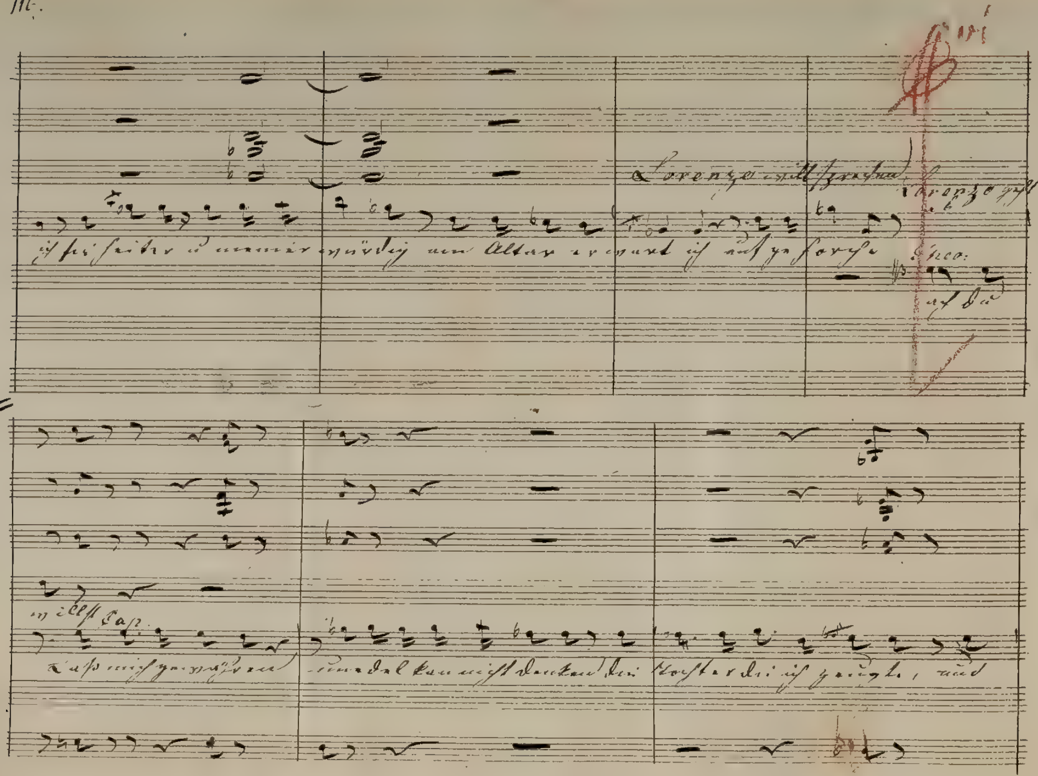

2
3
4

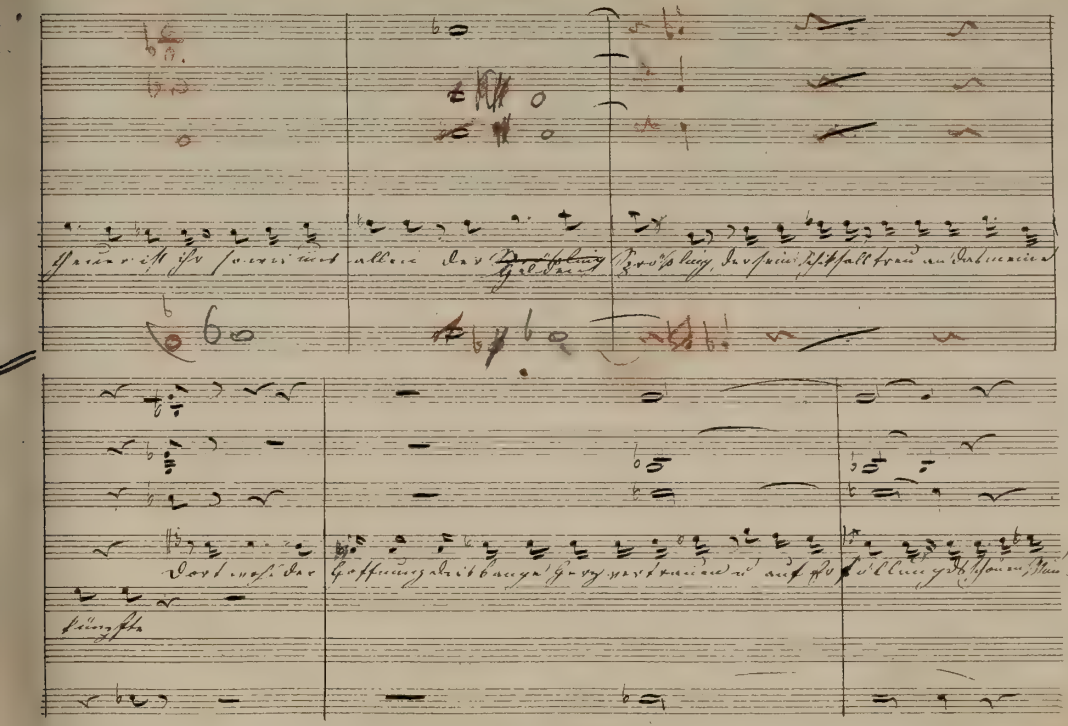


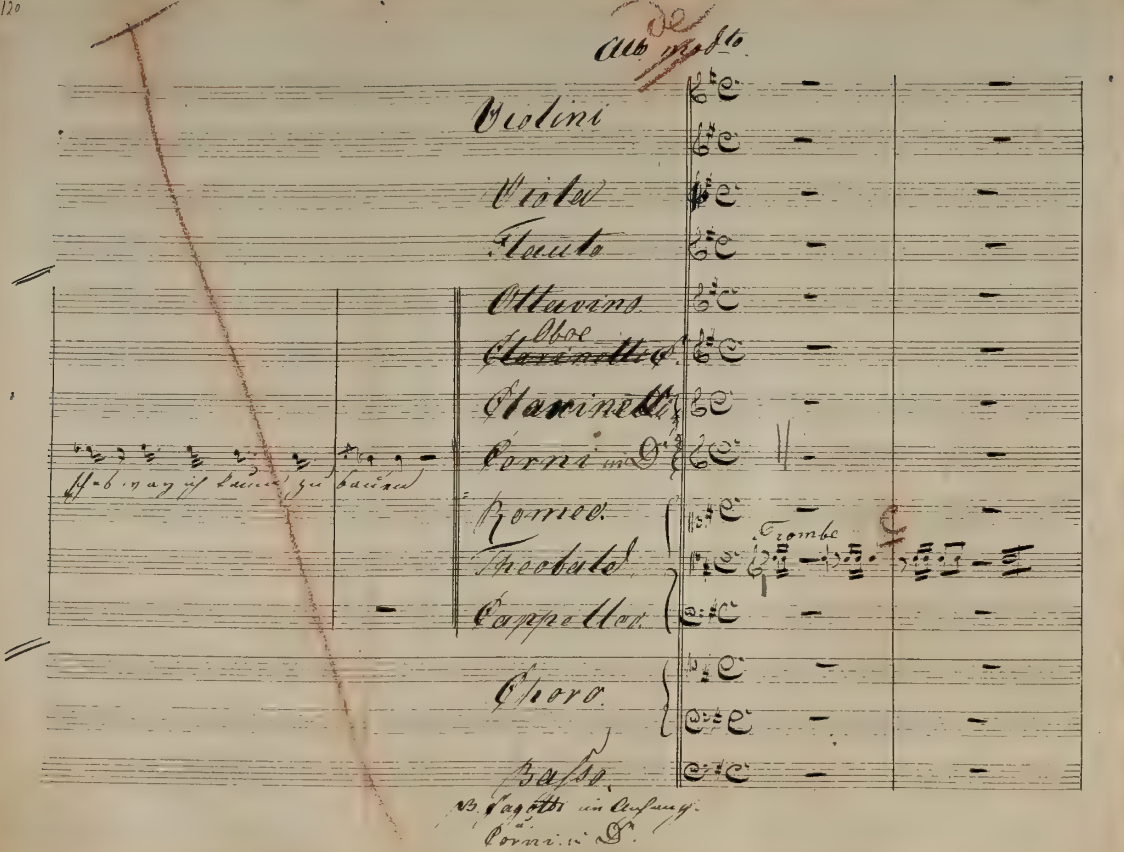

unis
unis

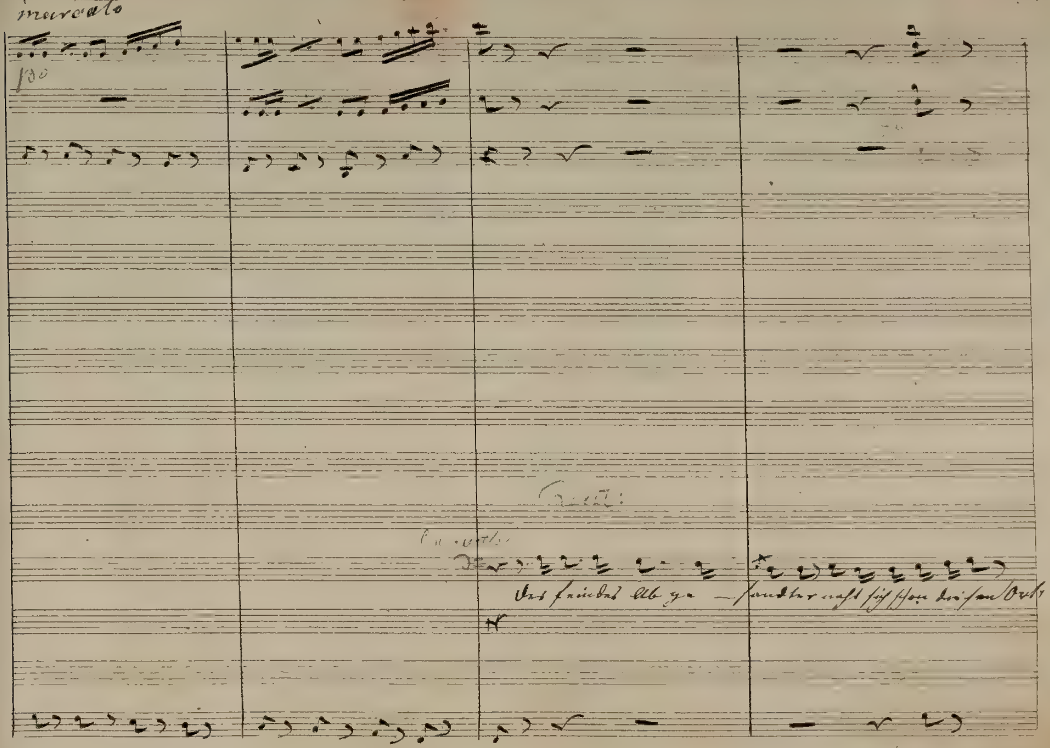
No. 3 Dopo la Cavatina di Teobaldo.

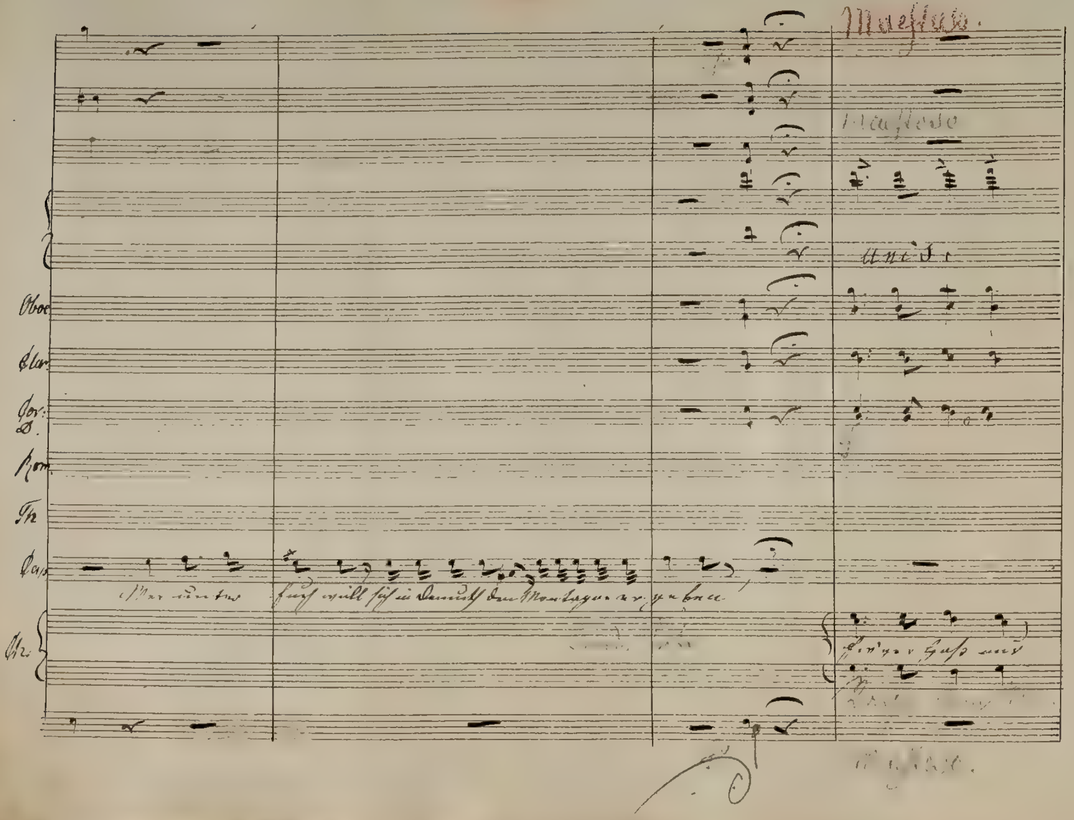


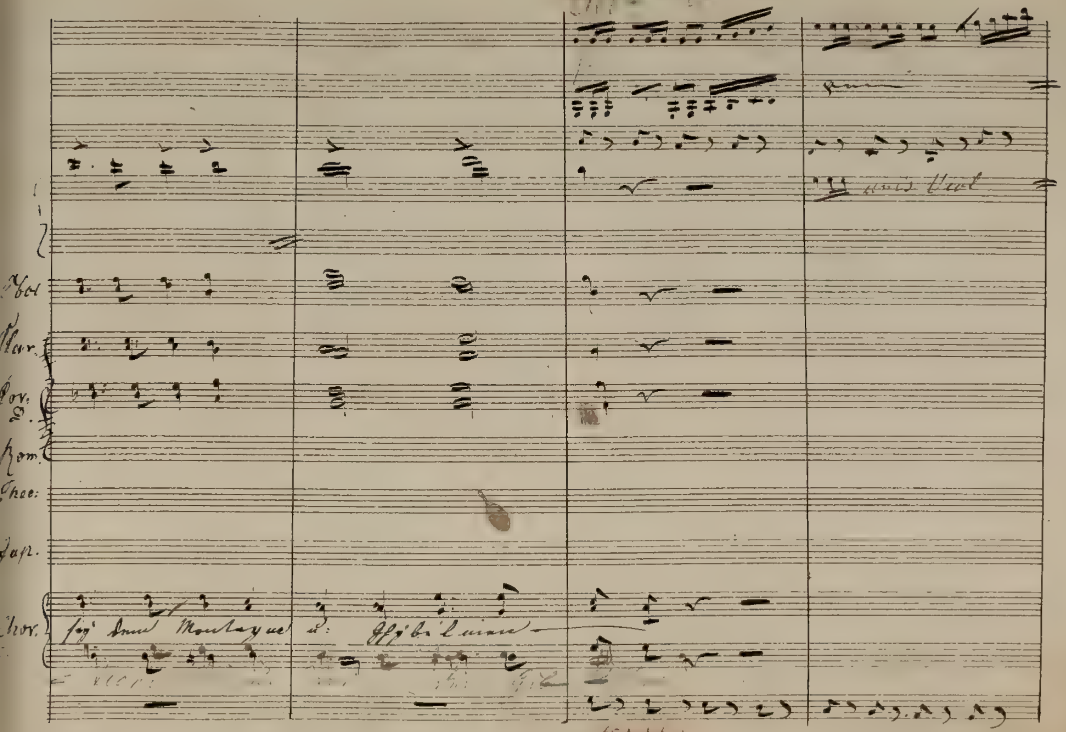

Lorenzo

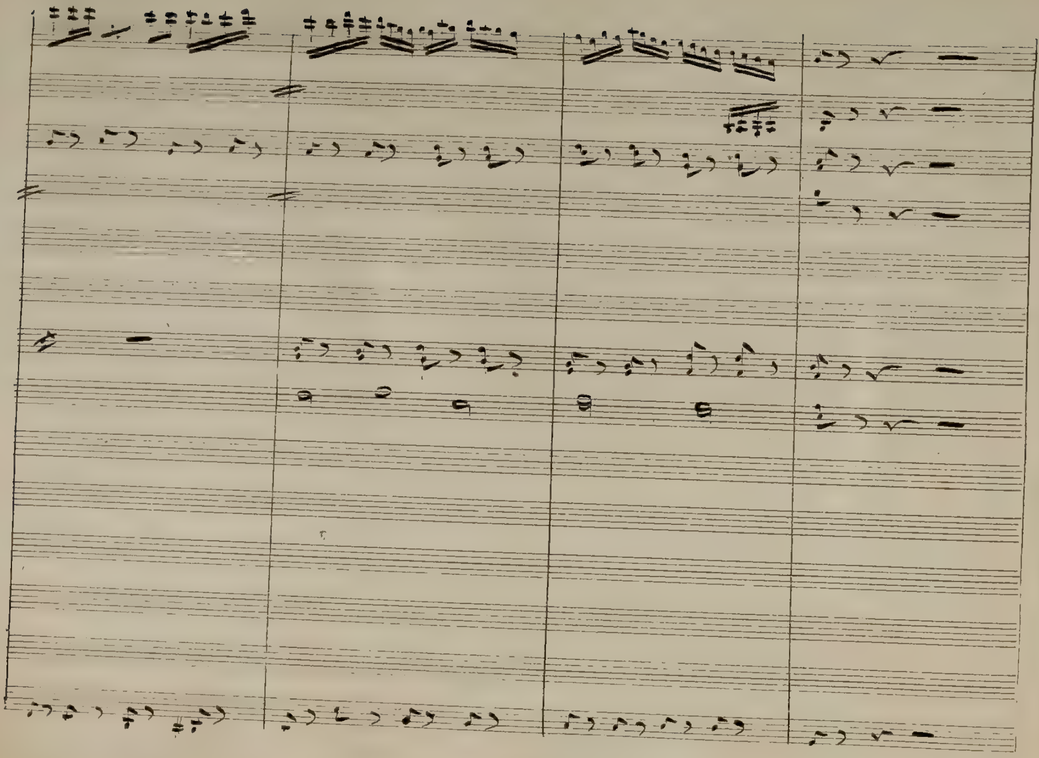



Violini
Viole
Flauto
Ottavino
Oboe
Clarinetti
Corni in D
Trombe
Coro
Basso
NB. Fagotti im Anfang.
Corni in D.

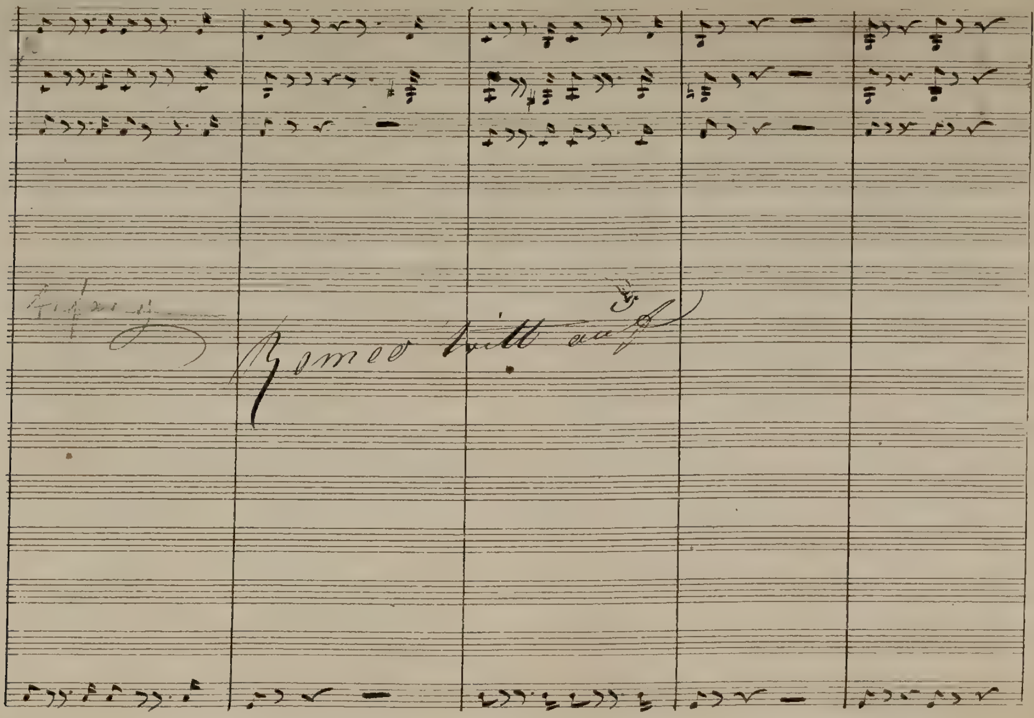

marcato

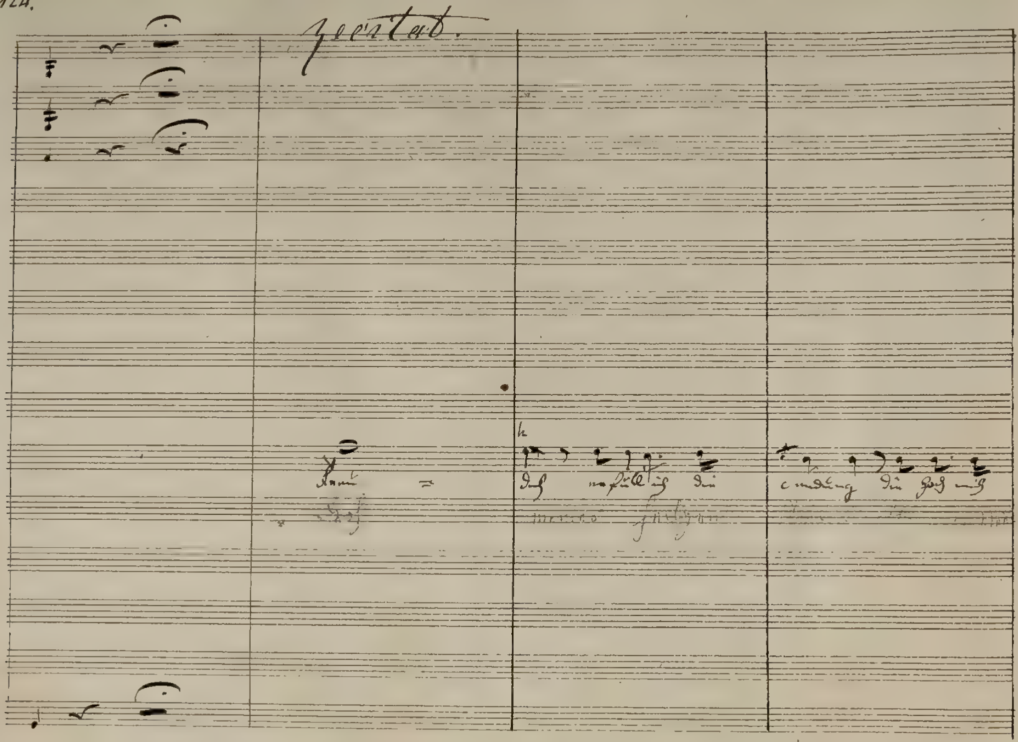

Maestoso
Maestoso
Oboe

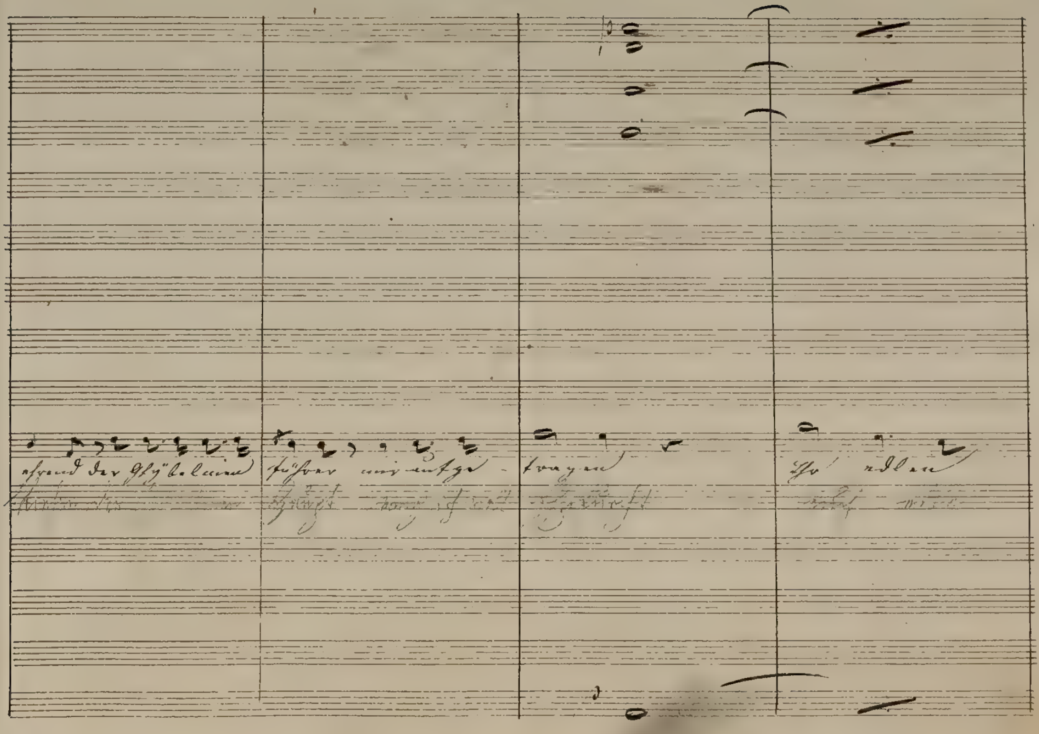

Viol
Clar.
Cor.
Trom.
Chor.

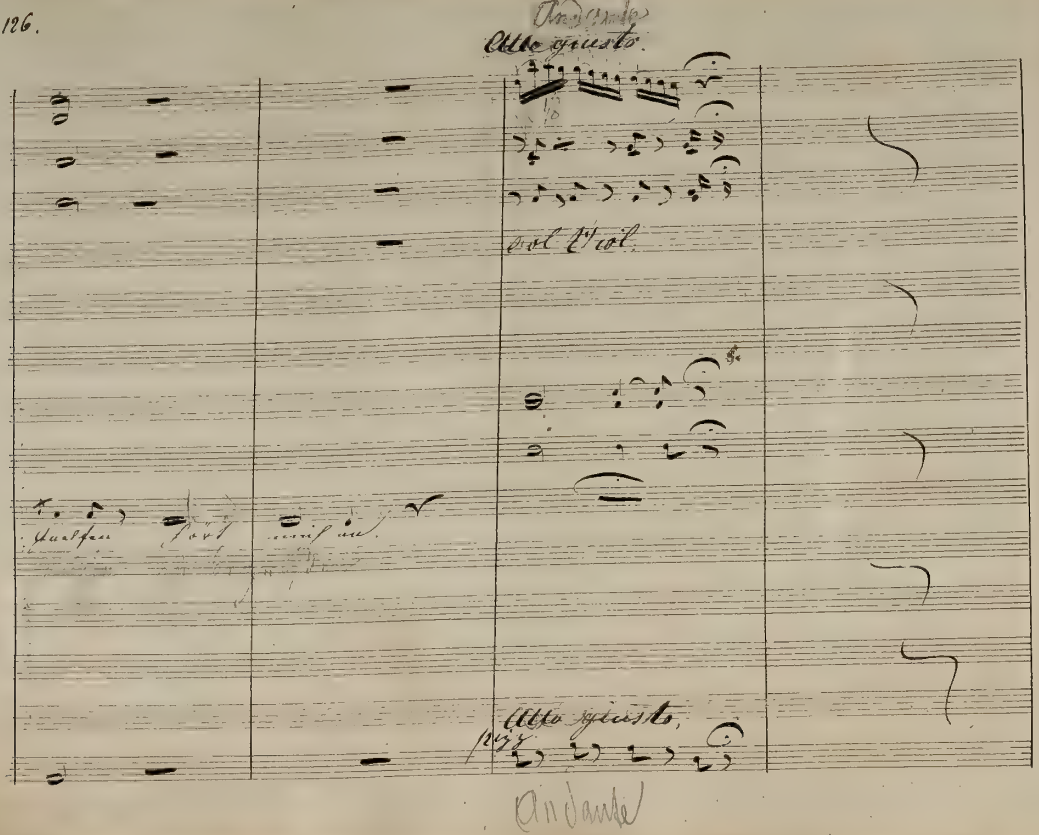


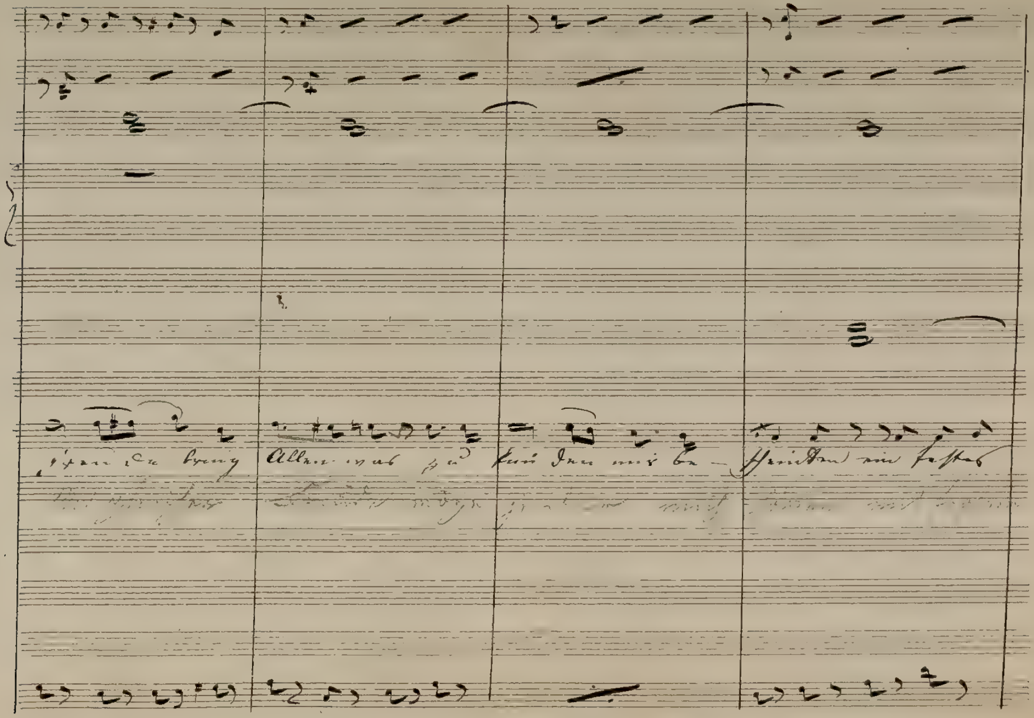
Anfang

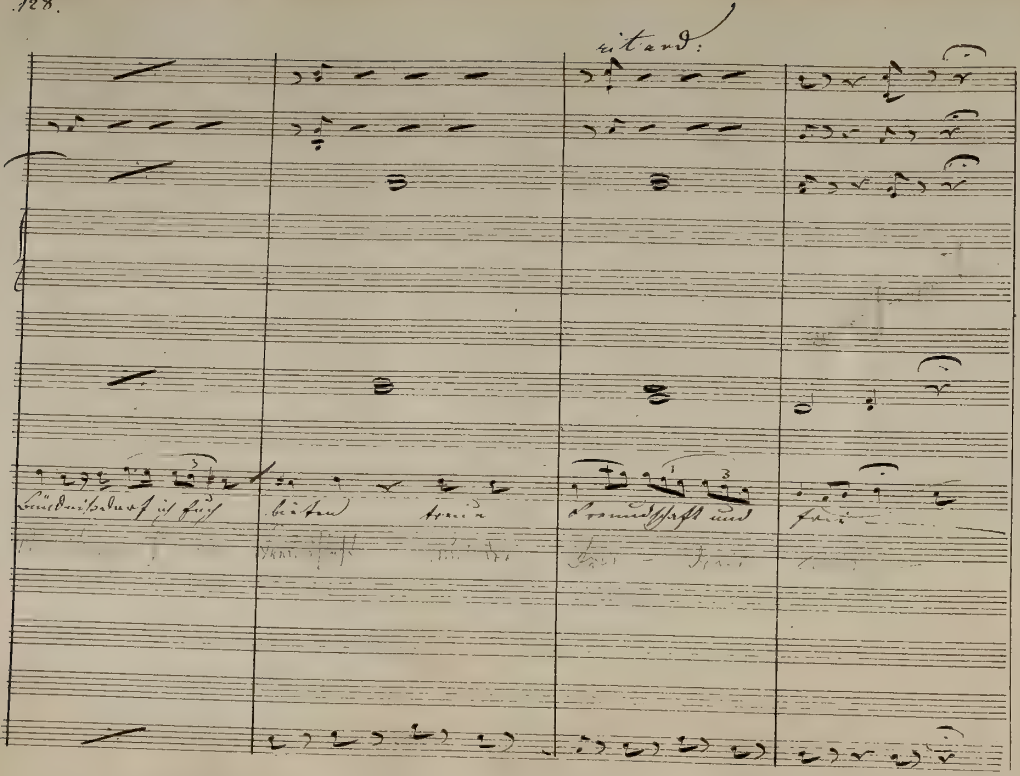


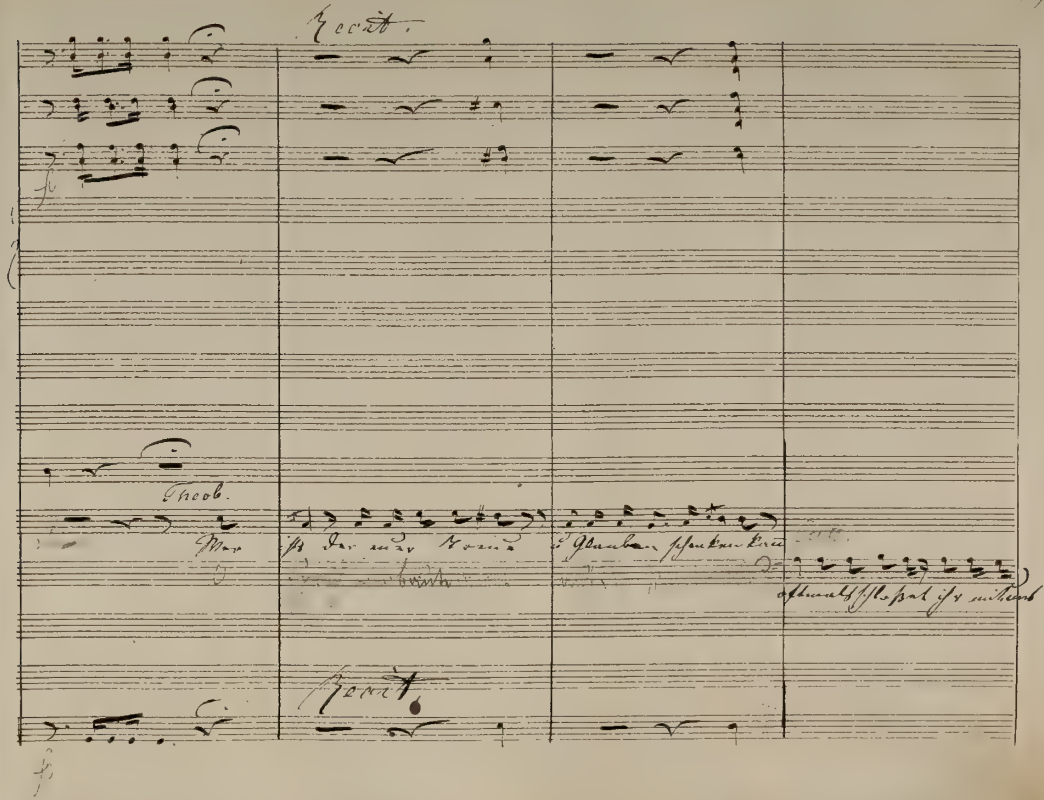

Recitat.

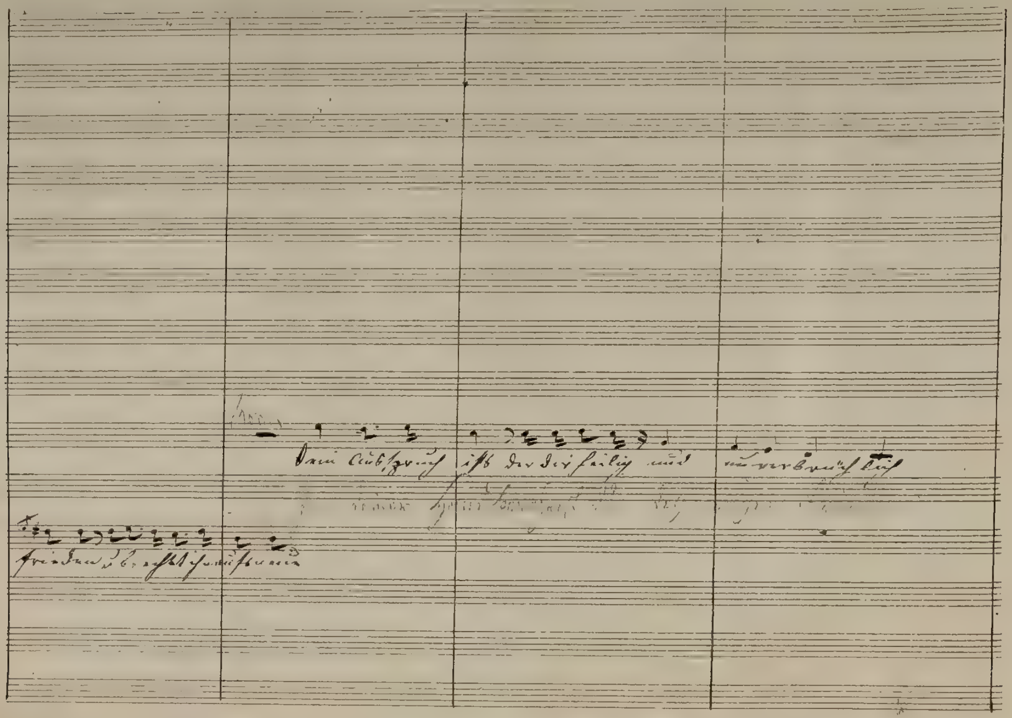


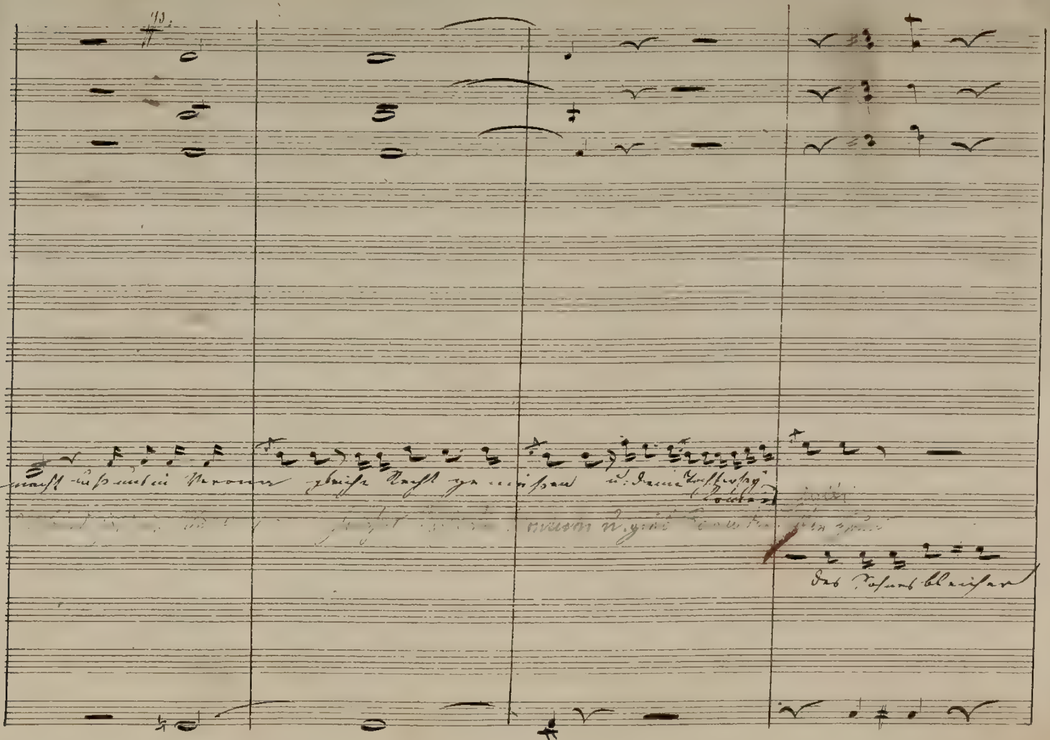

Andante
Allo giusto.
col I Viol.
Allo giusto.
pizz
Andante

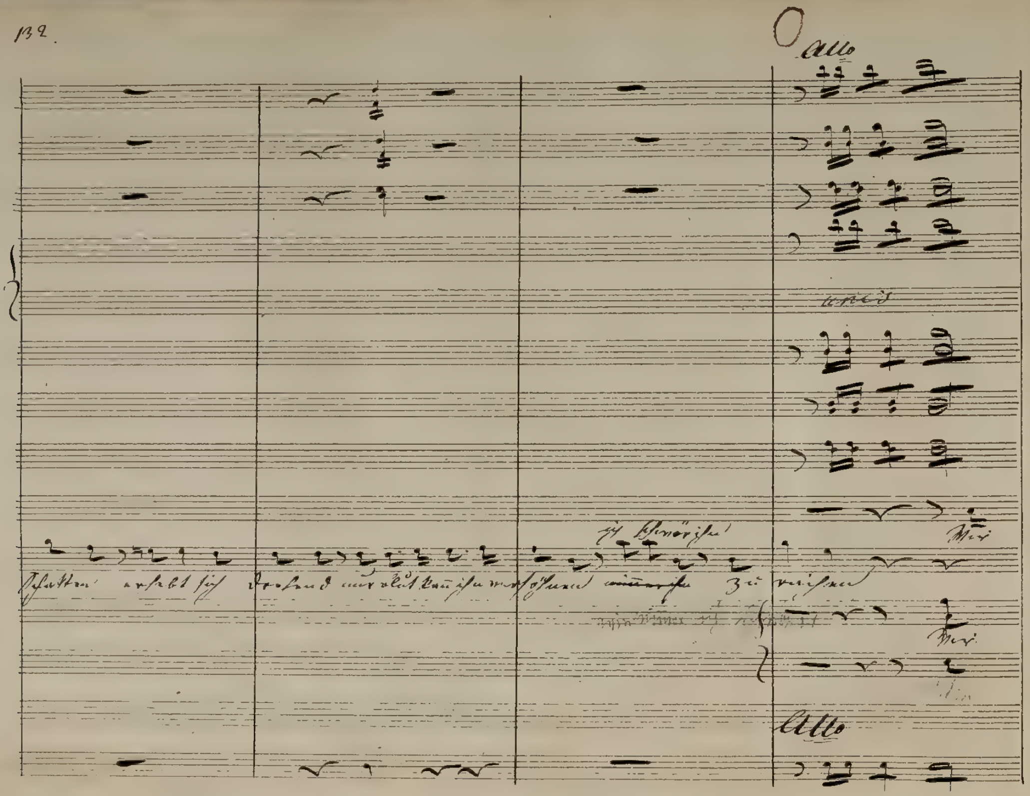


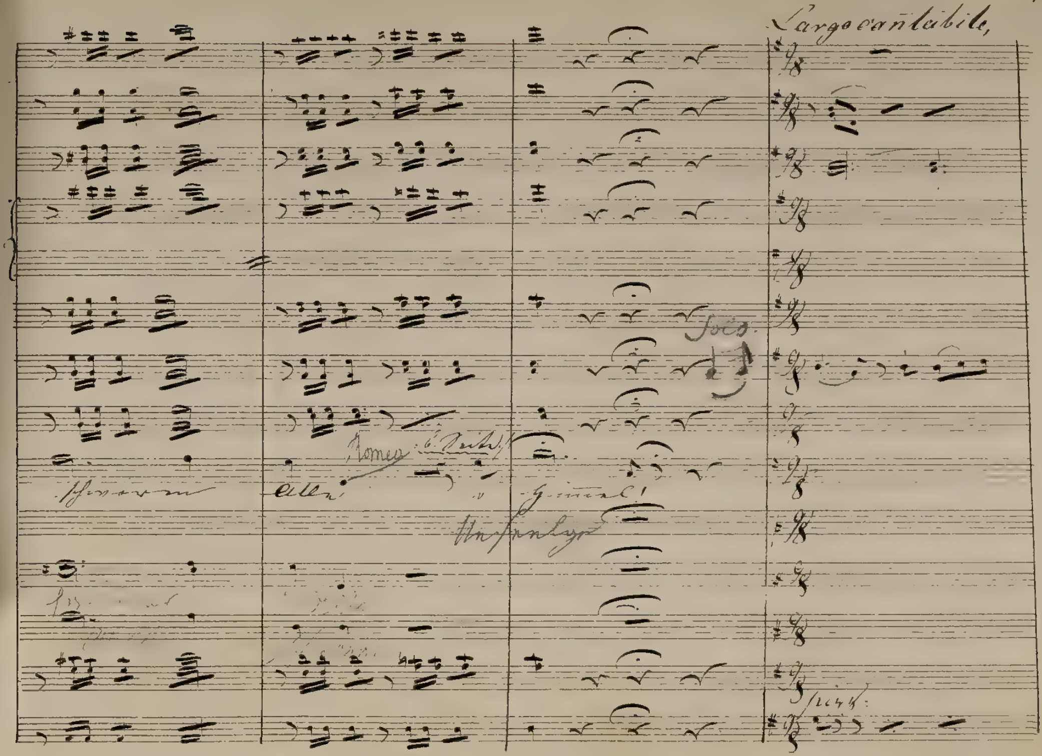

ritard:
bieten
Freundschaft und

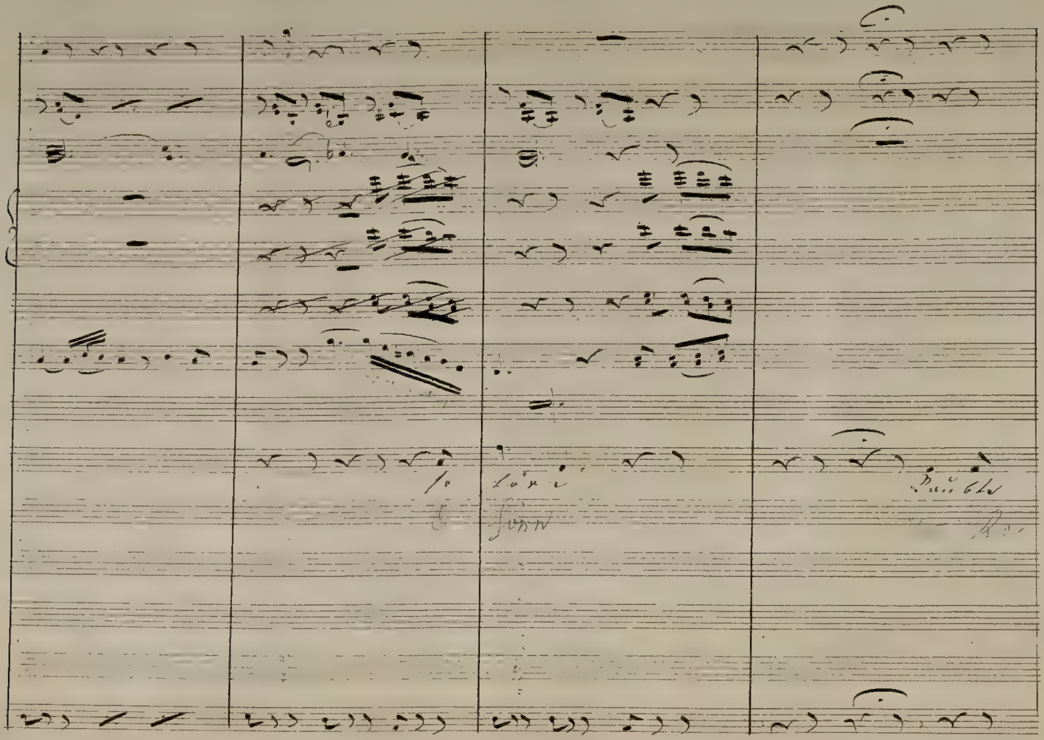

Recit.
Theob.
Recit.

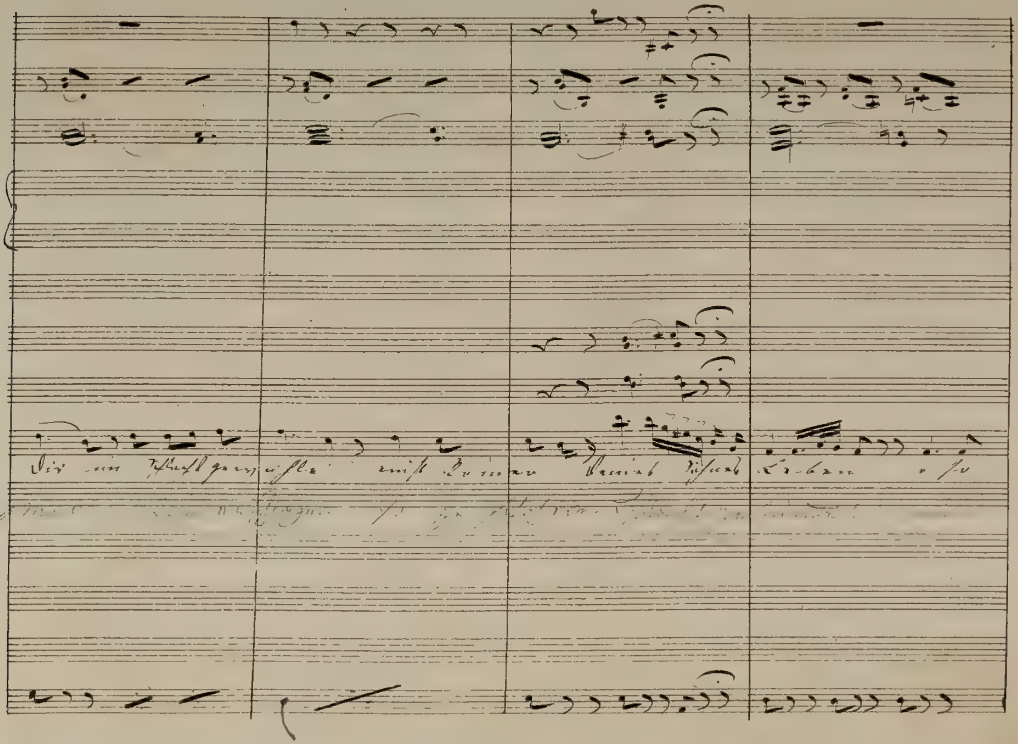


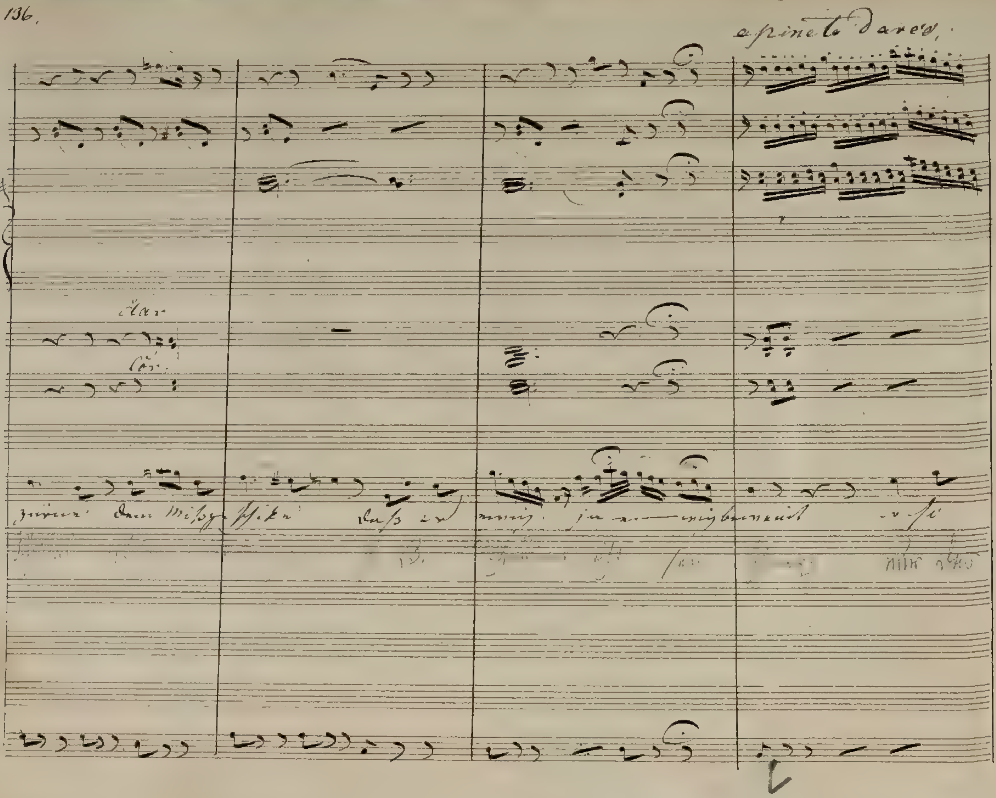


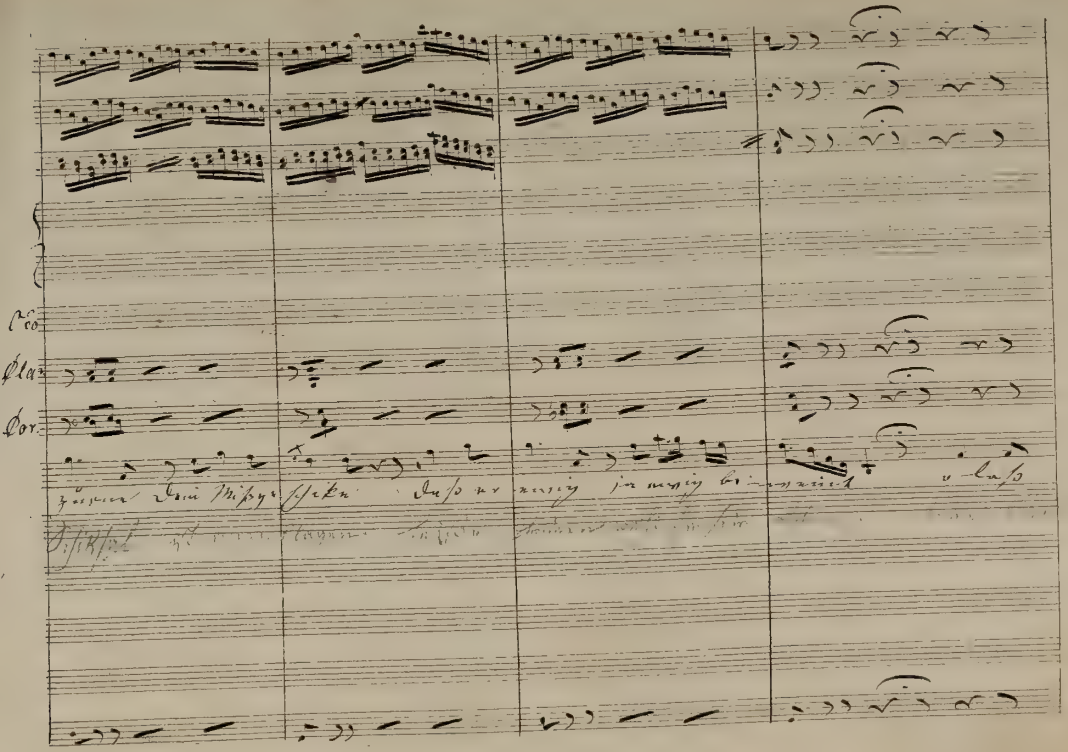

Allo
Allo

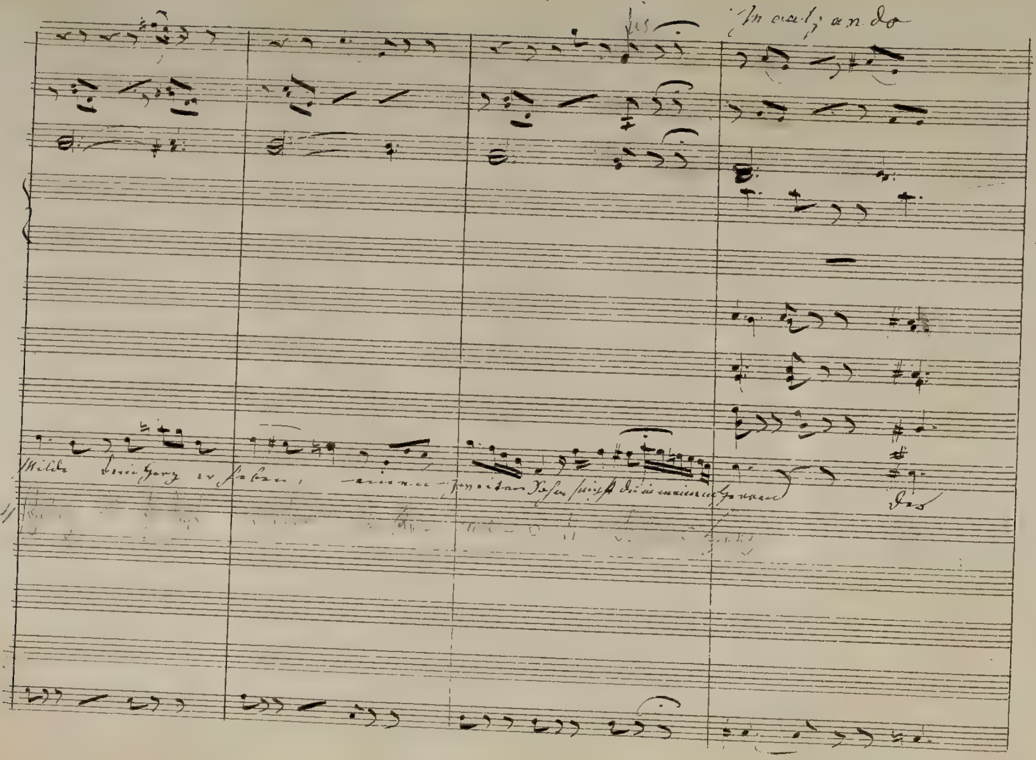

Largo cantabile,
Solo.

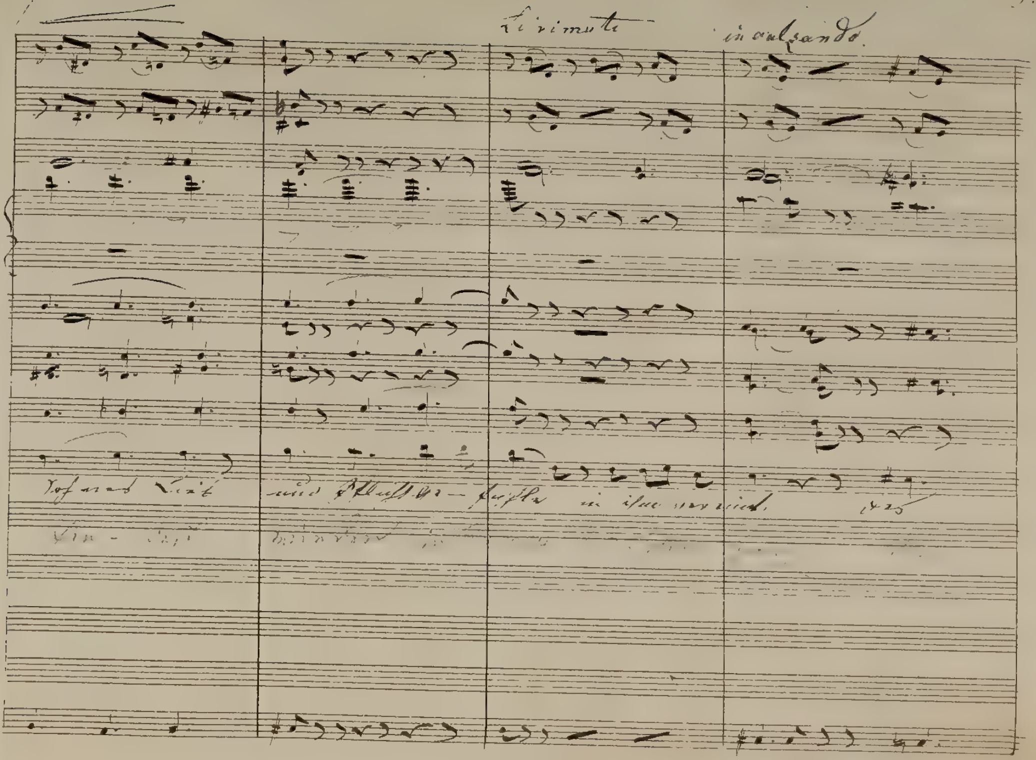


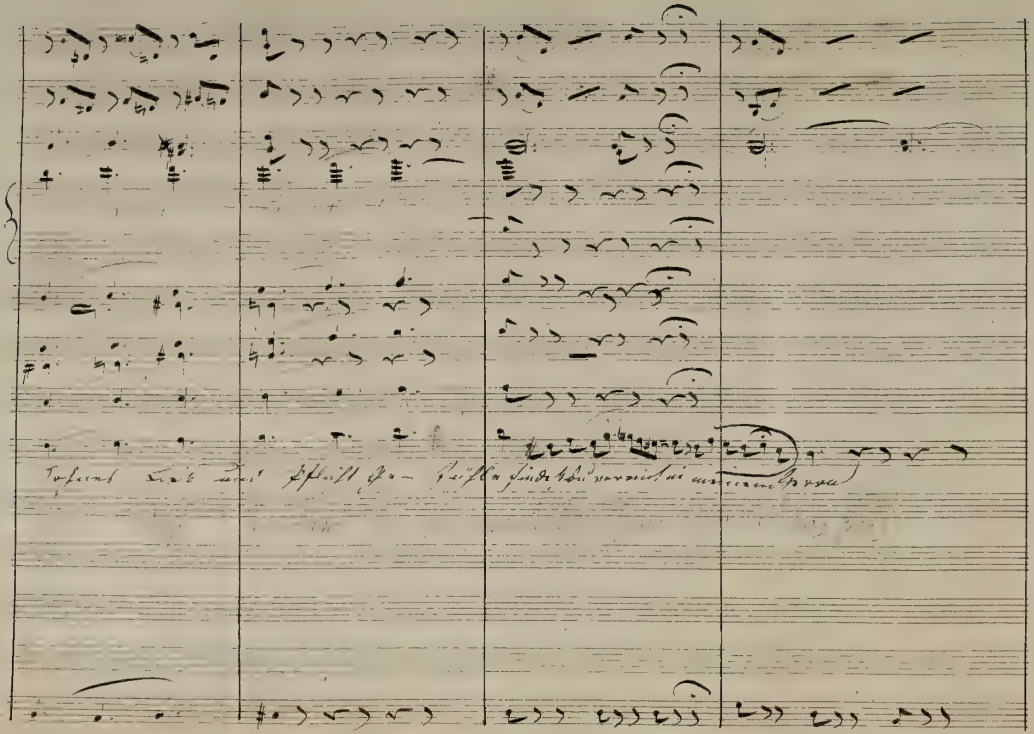


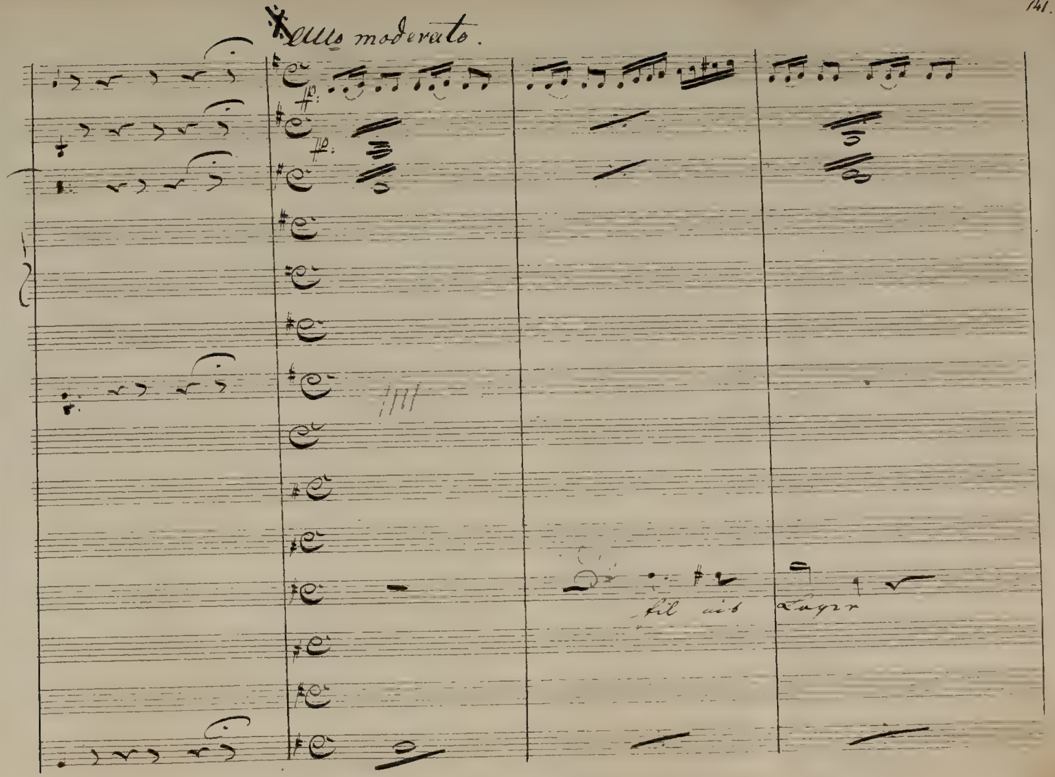

a punto d'arco
Clar.
Cor.
zürnen dem Missge-schick dass er mich

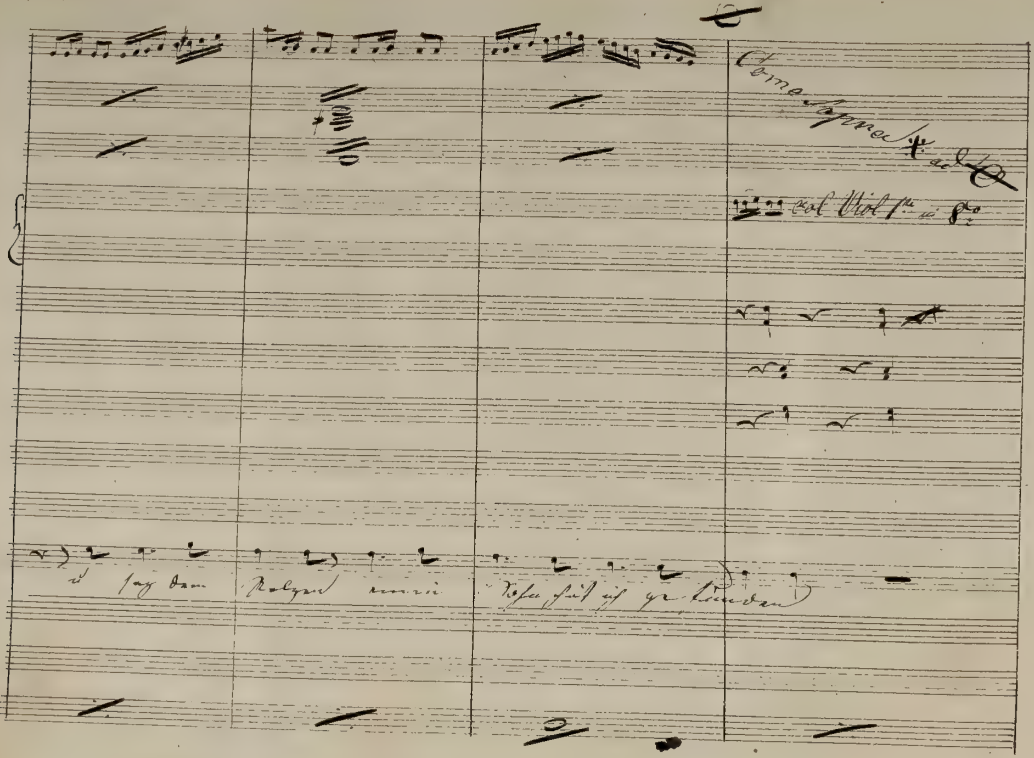


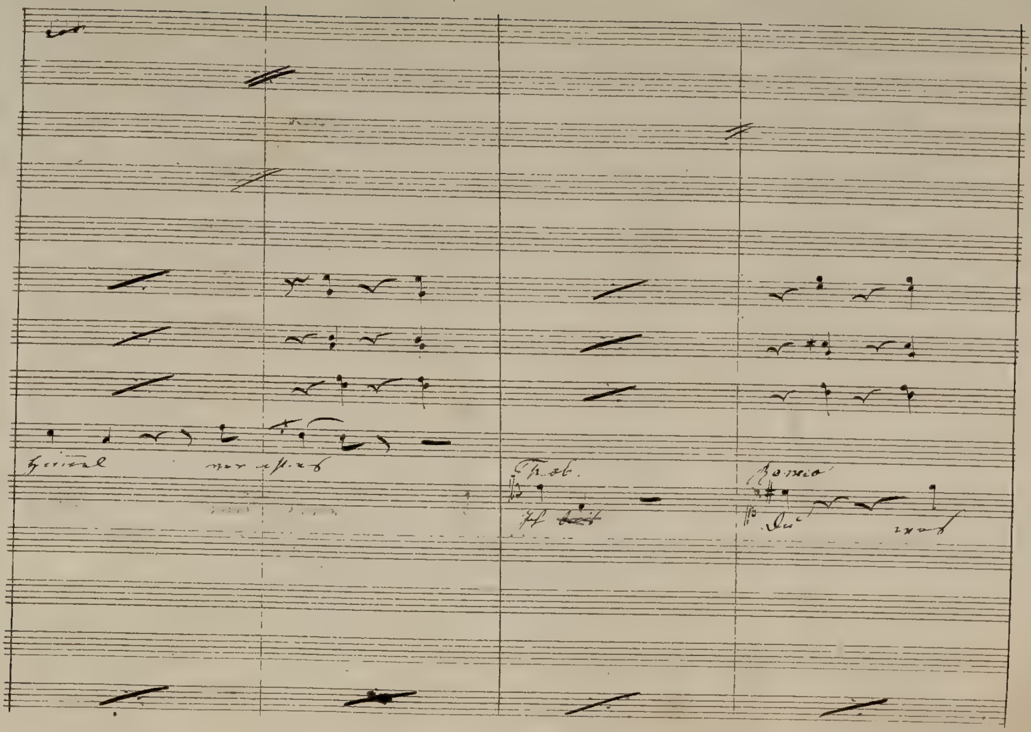

Incalzando

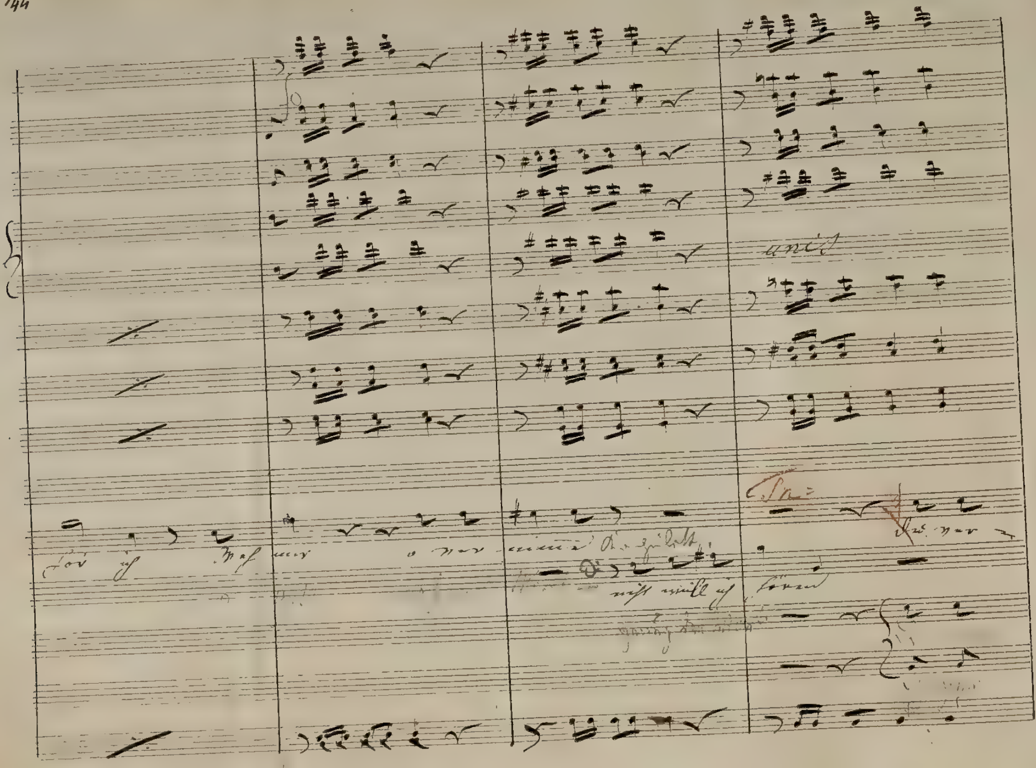


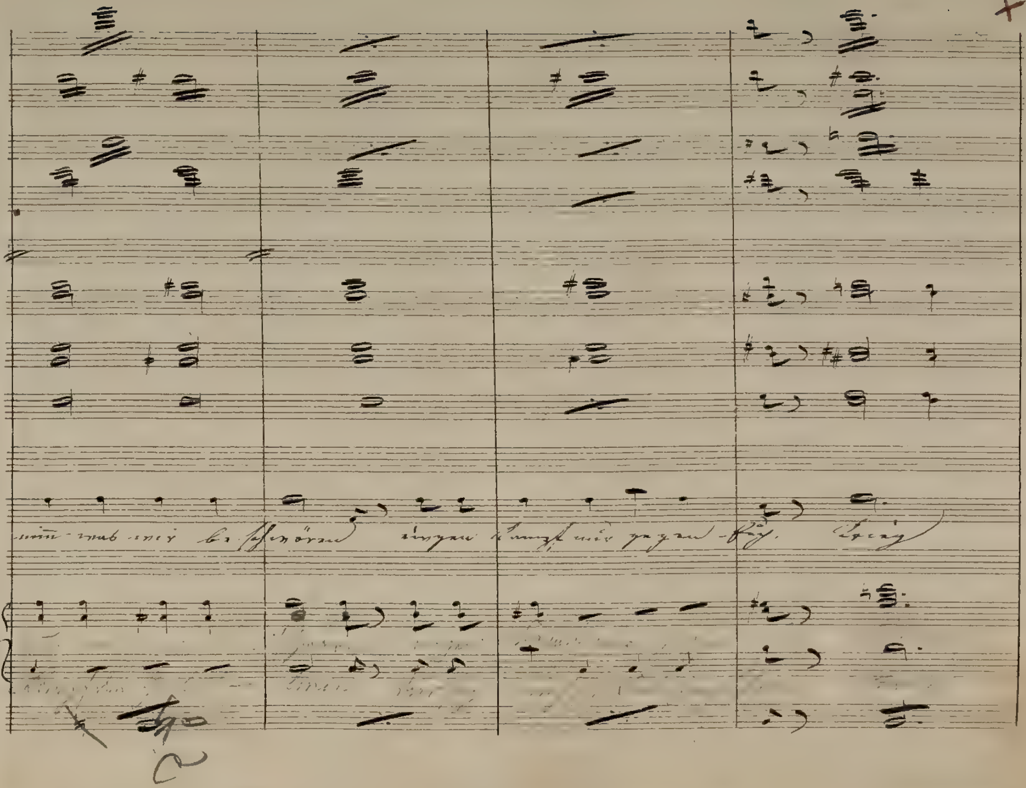


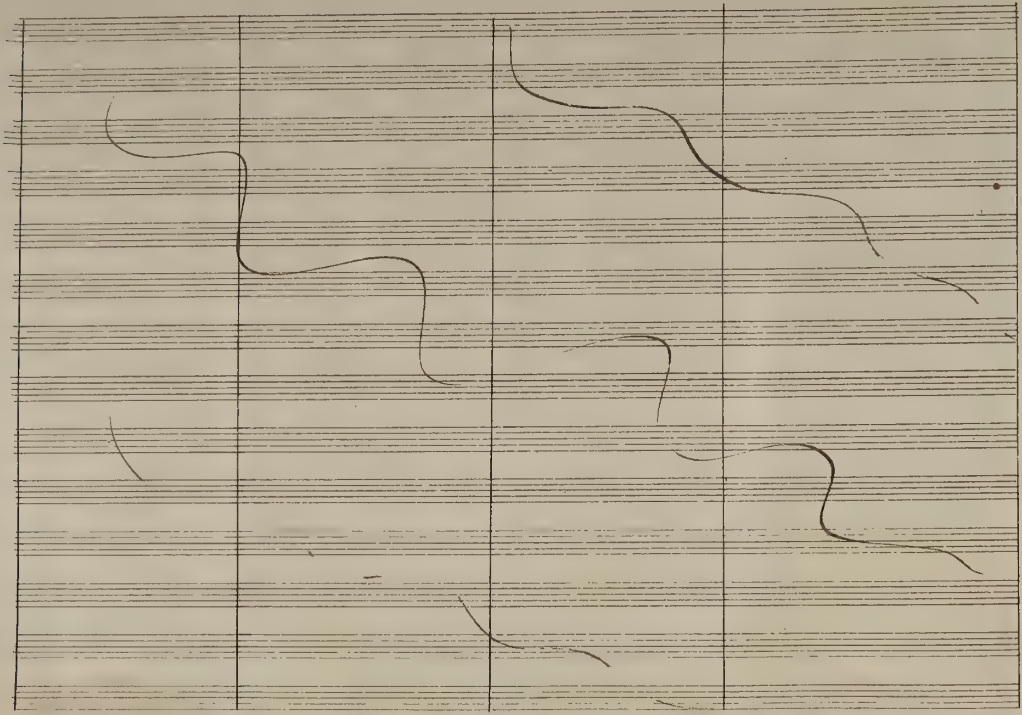

Allo moderato.

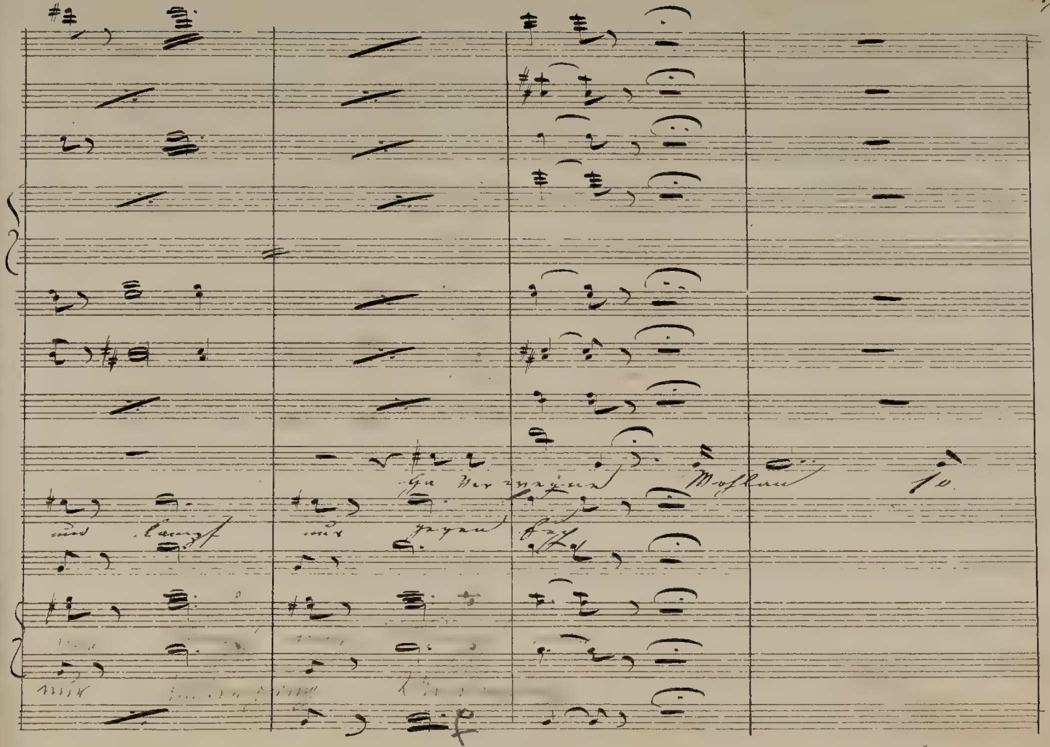

col Viol



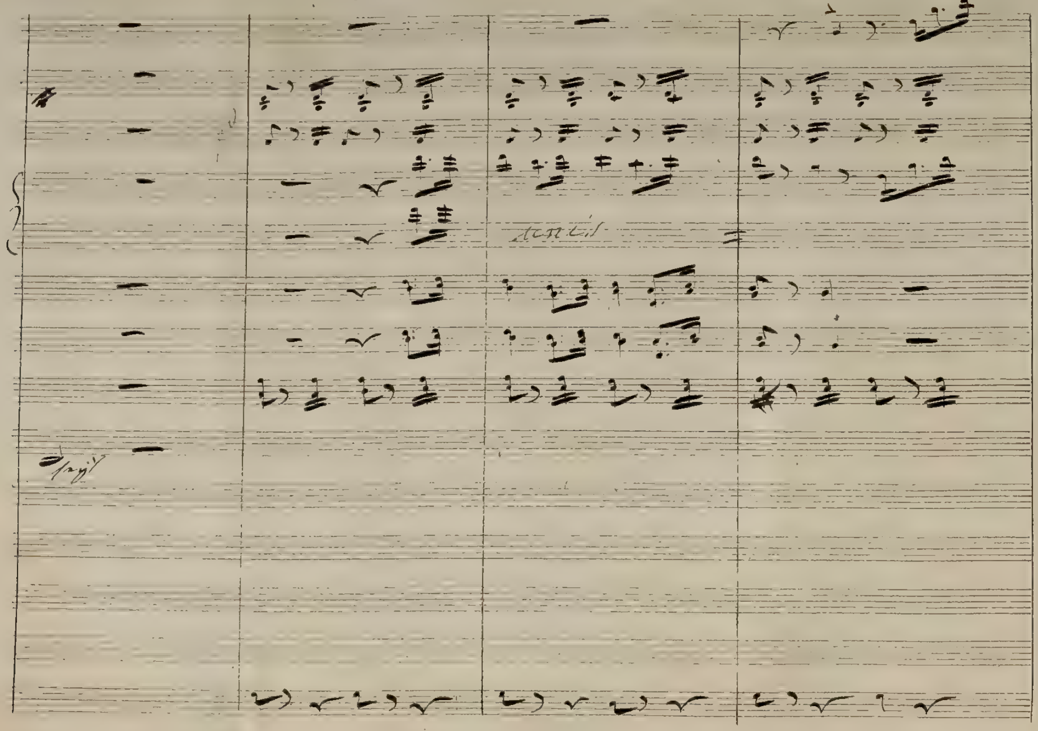

unis

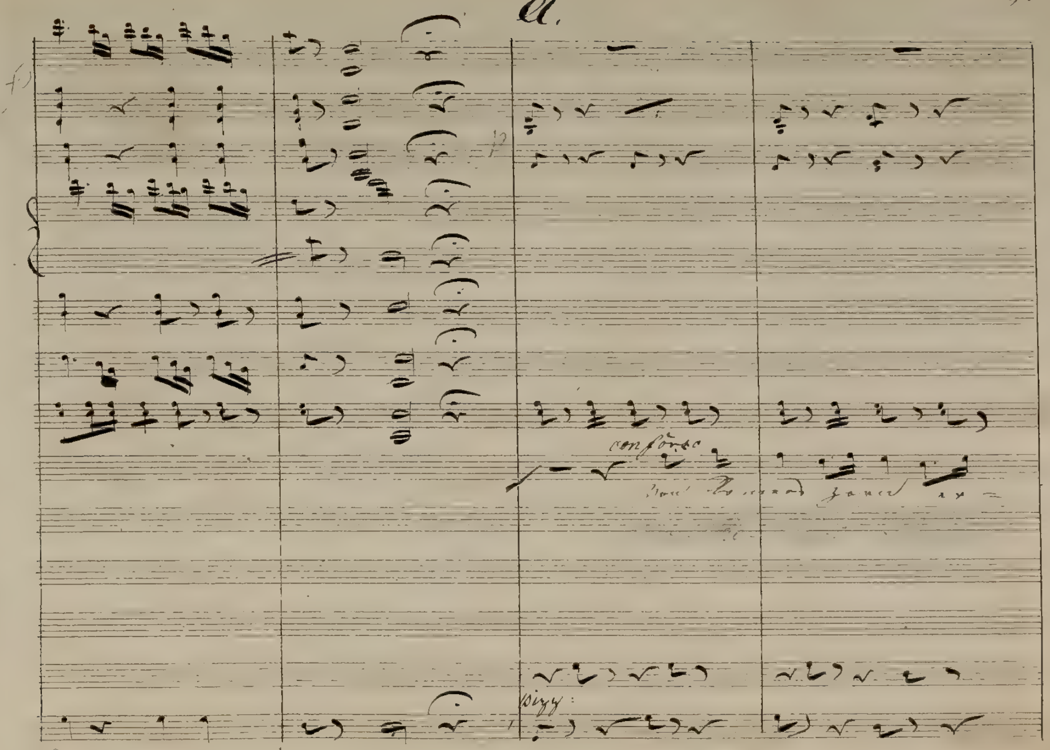


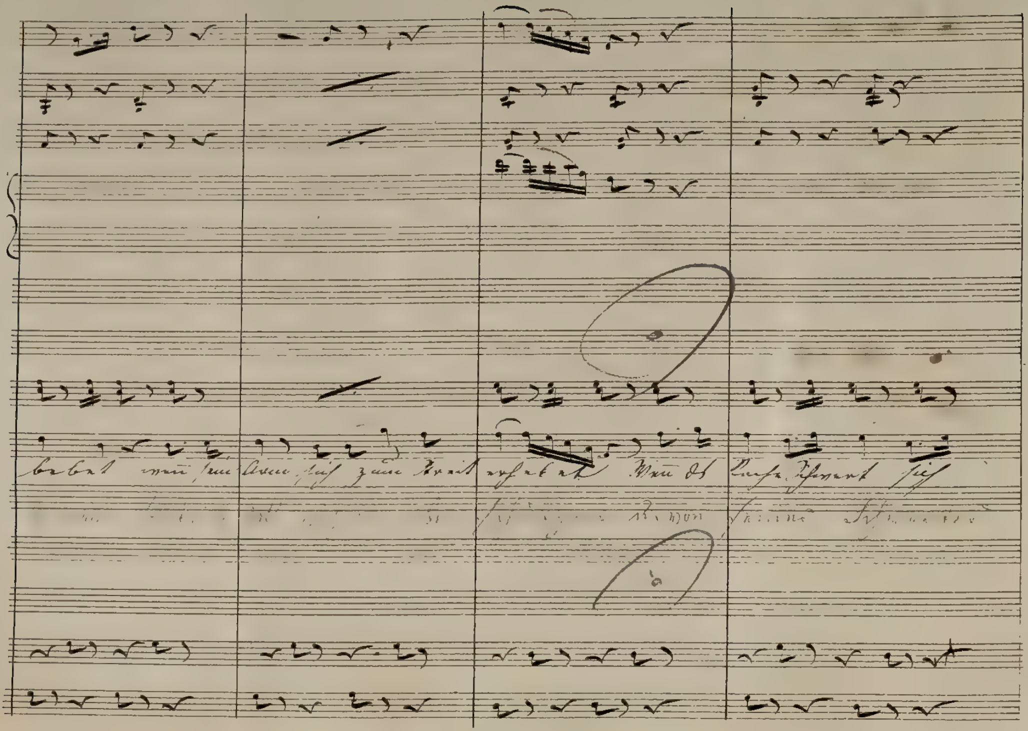


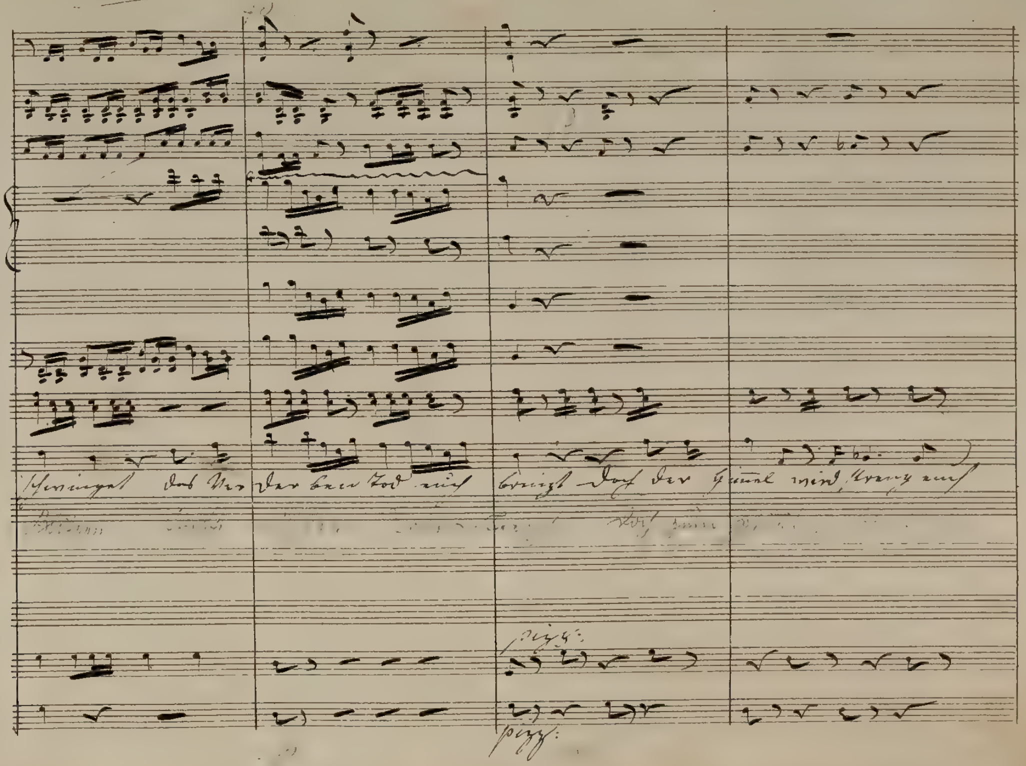


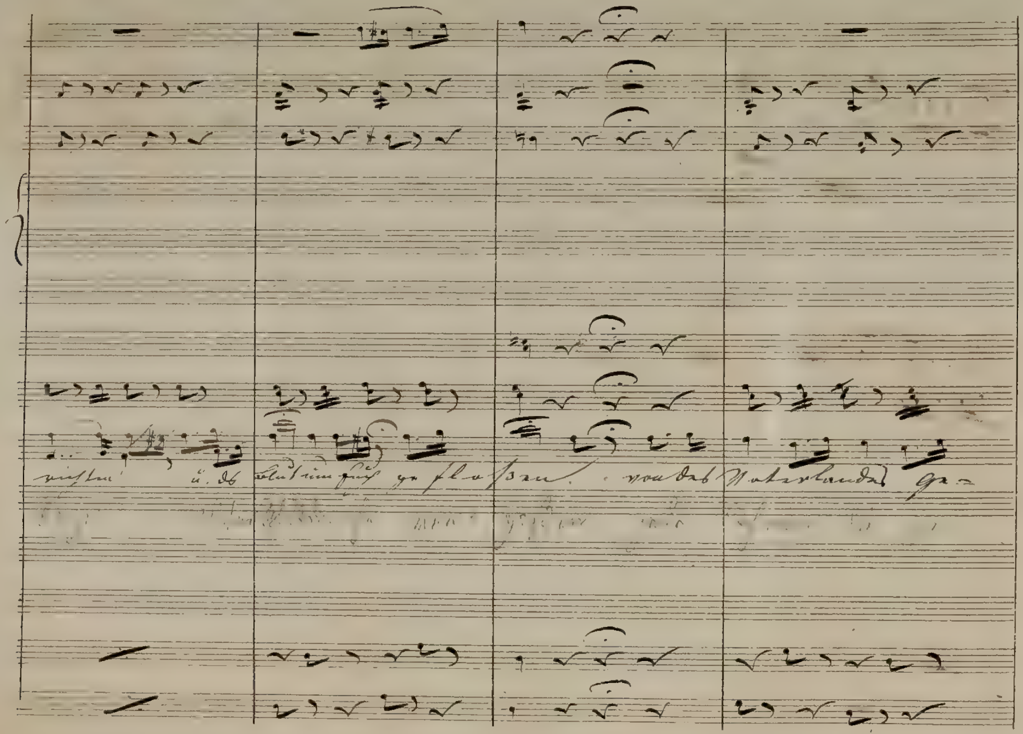
Allo marziale Sostenuto,

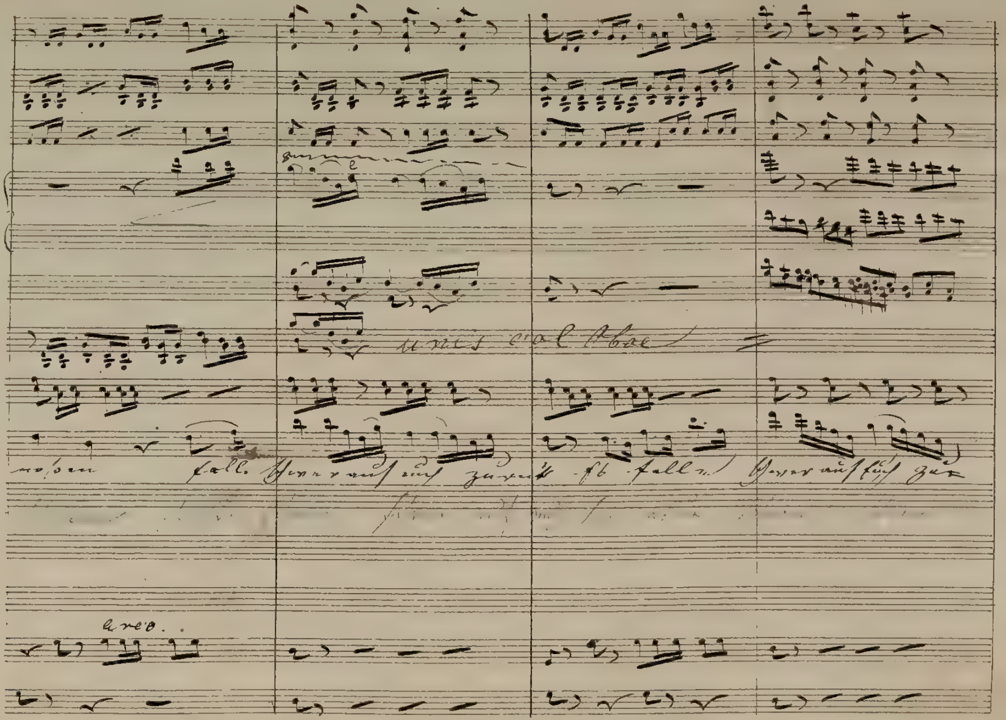


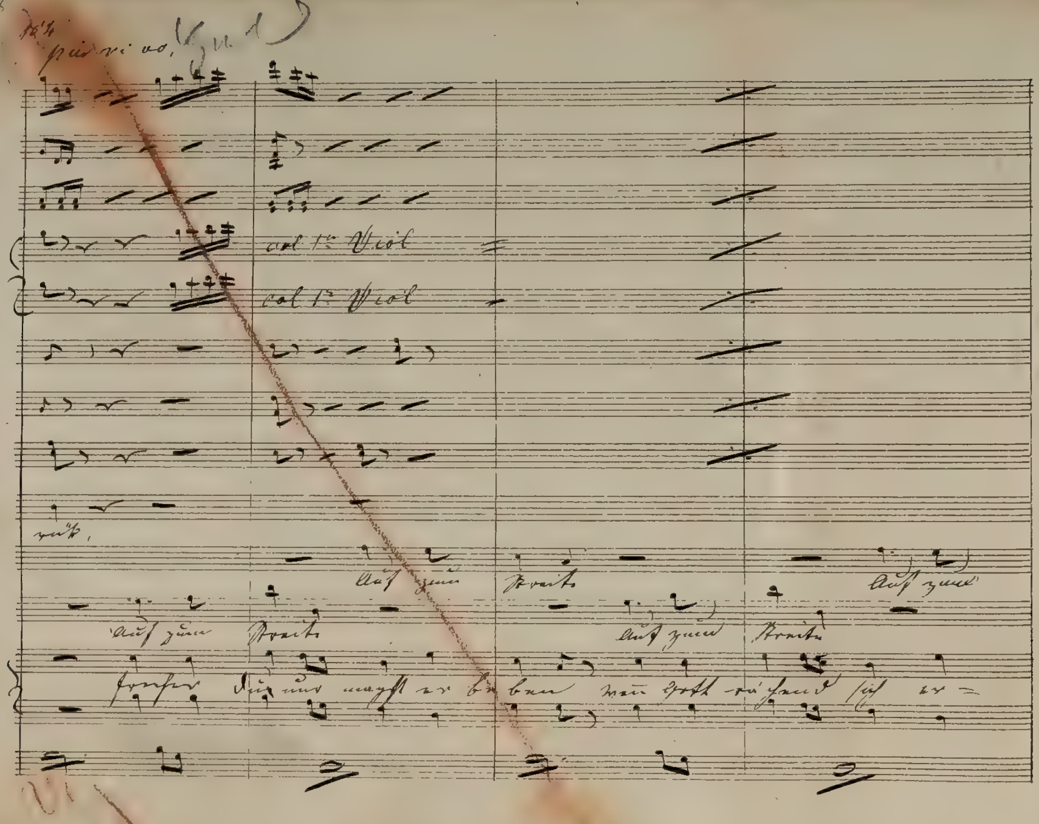

A.
con fôrce
pizz:

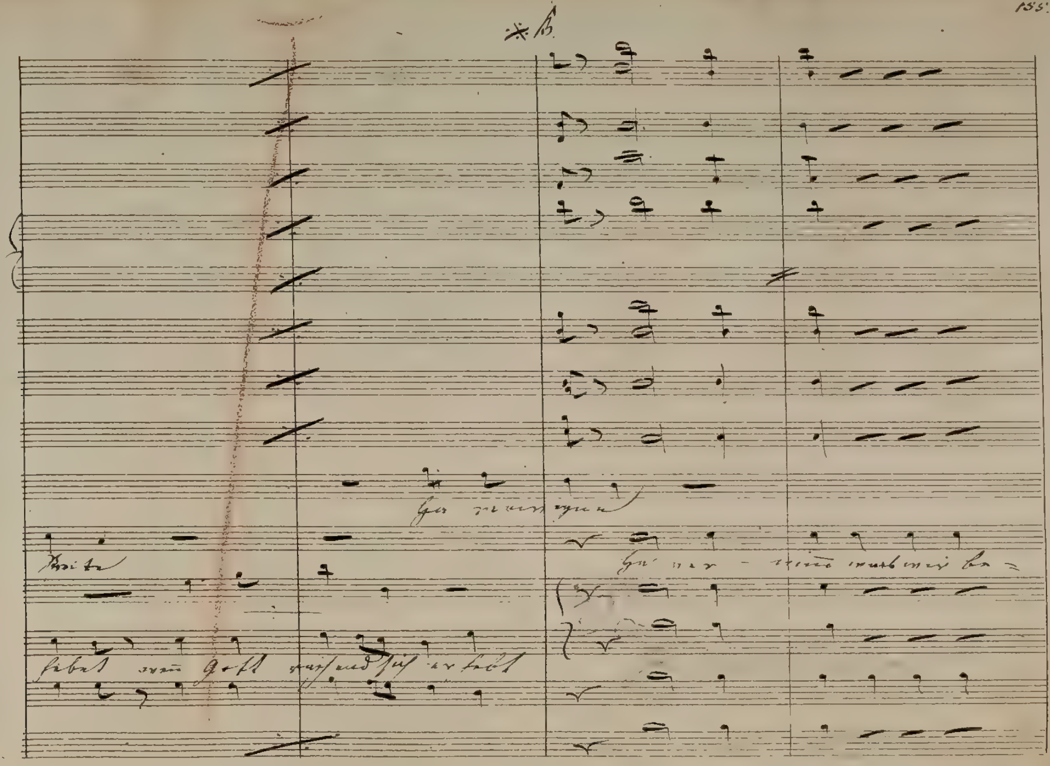


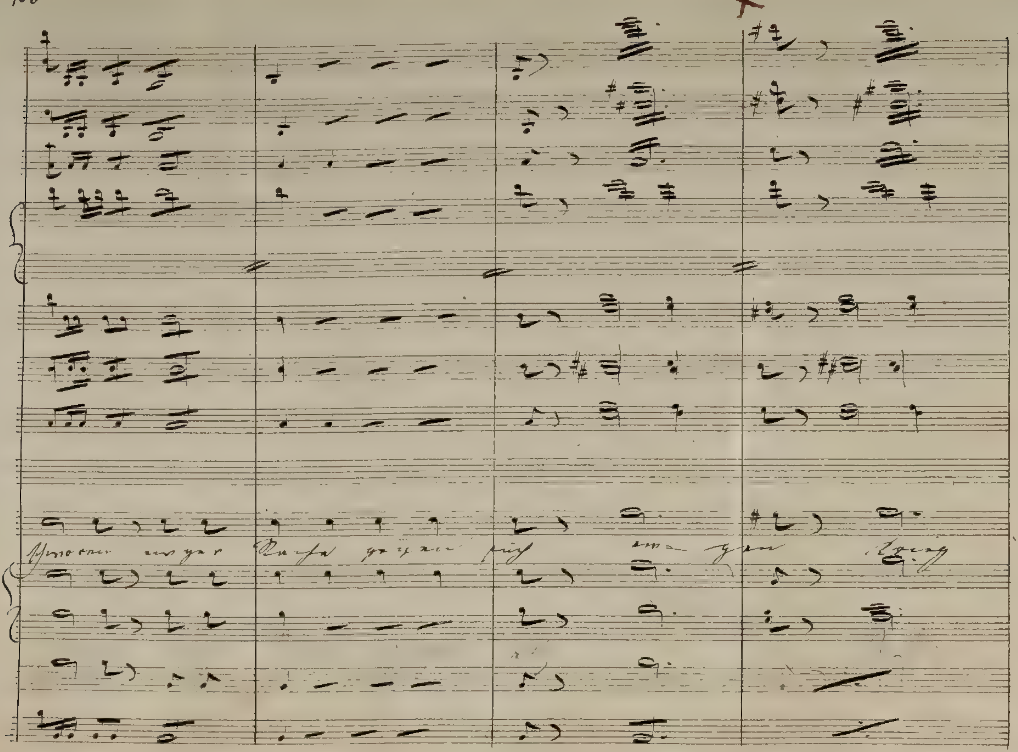

pizz:
pizz:

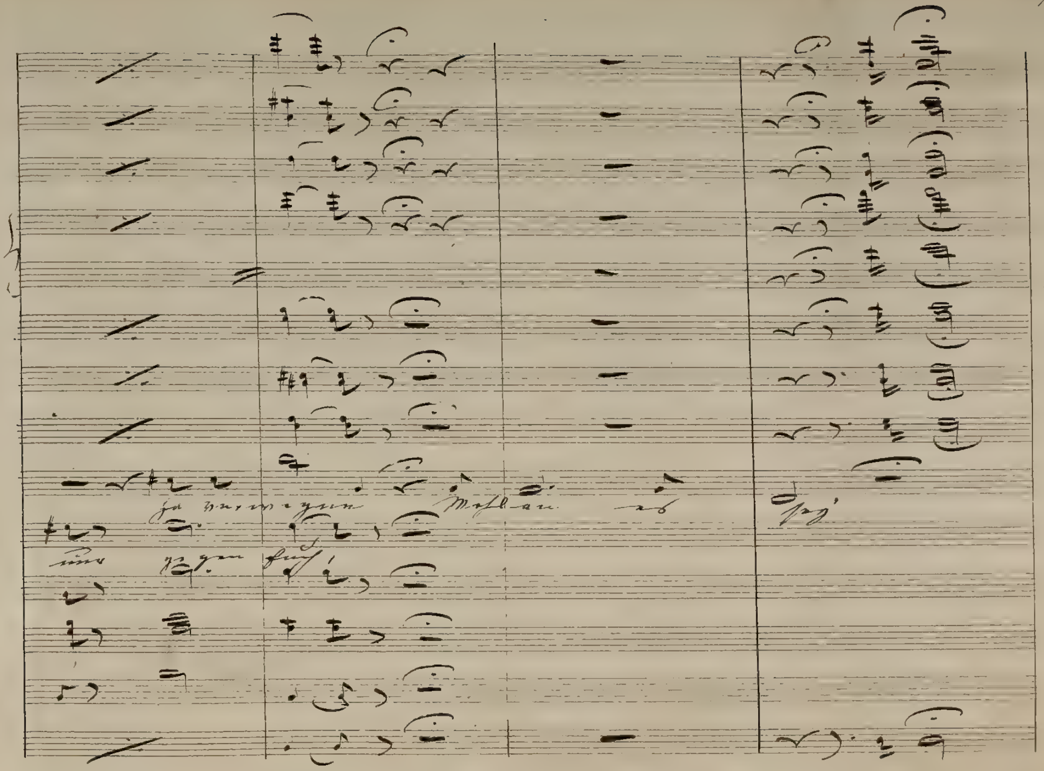

nichten u. ds Blut im Guss zu fließen. von des Vaterlandes Ge-


unis col Oboe
cresc.

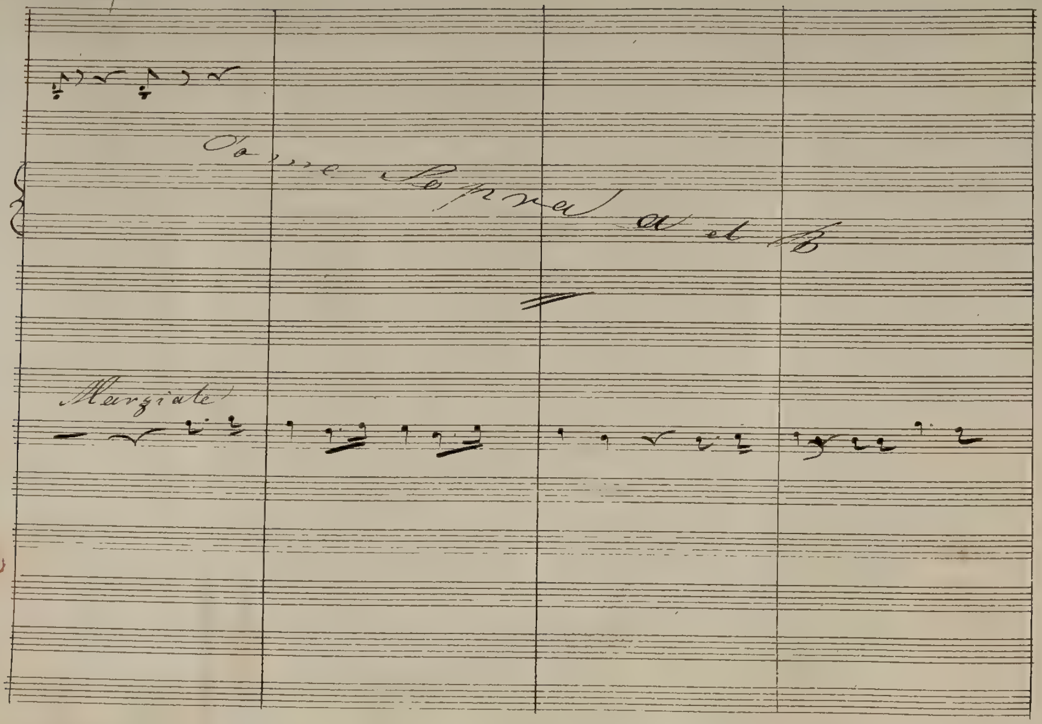

più vivo
col 1ª Viol
col 1ª Viol
Auf zum Streite
Auf zum Streite

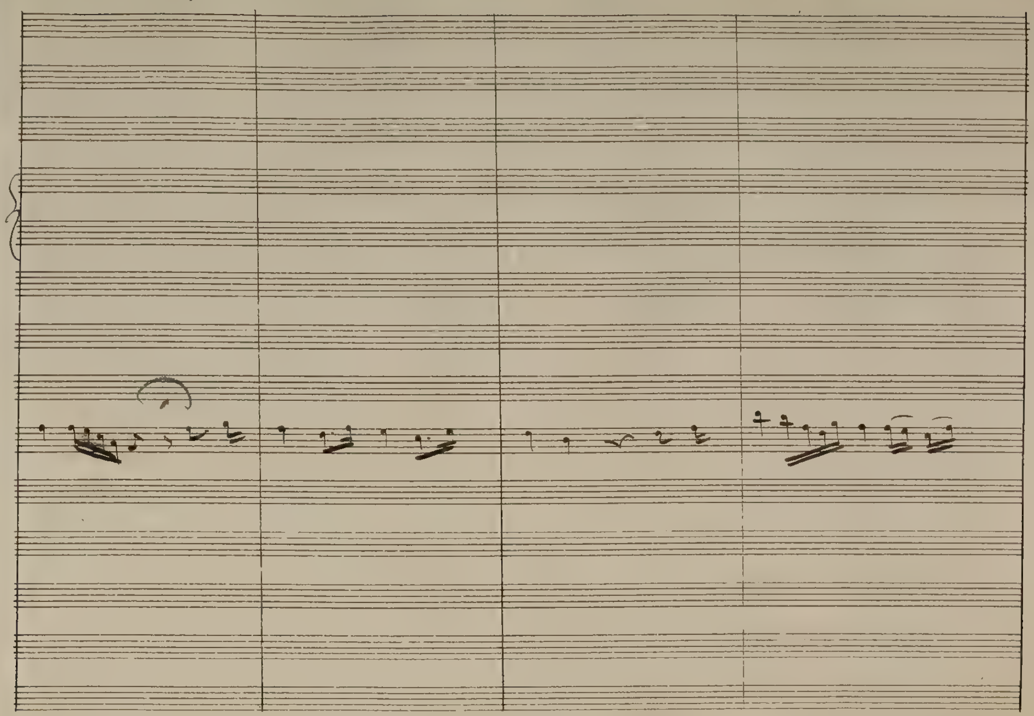


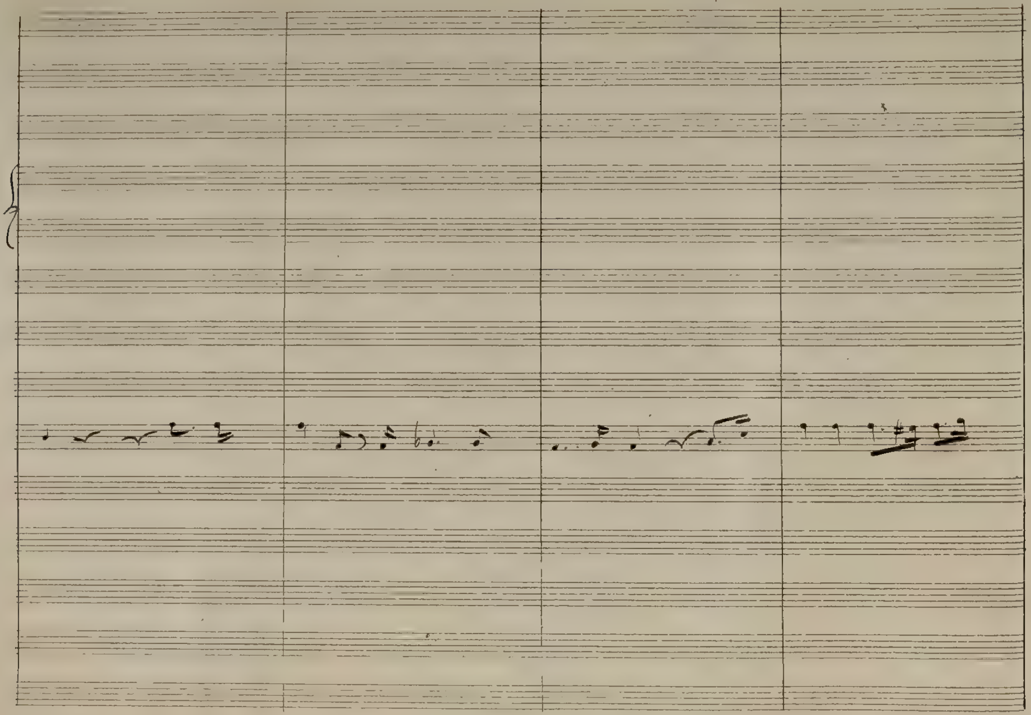


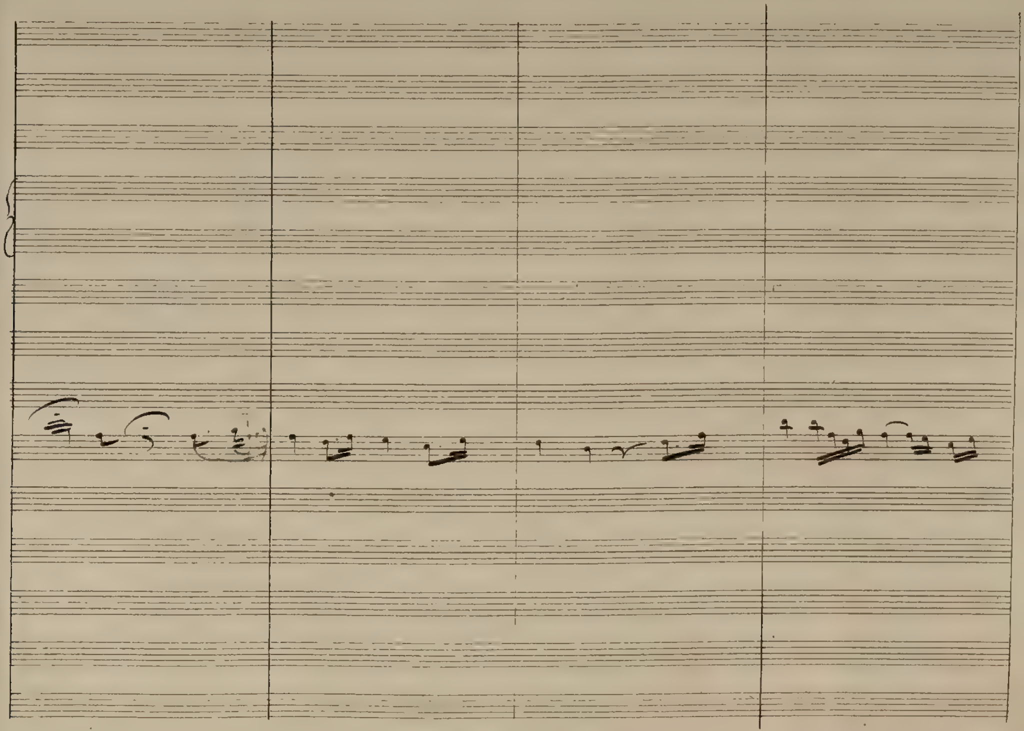


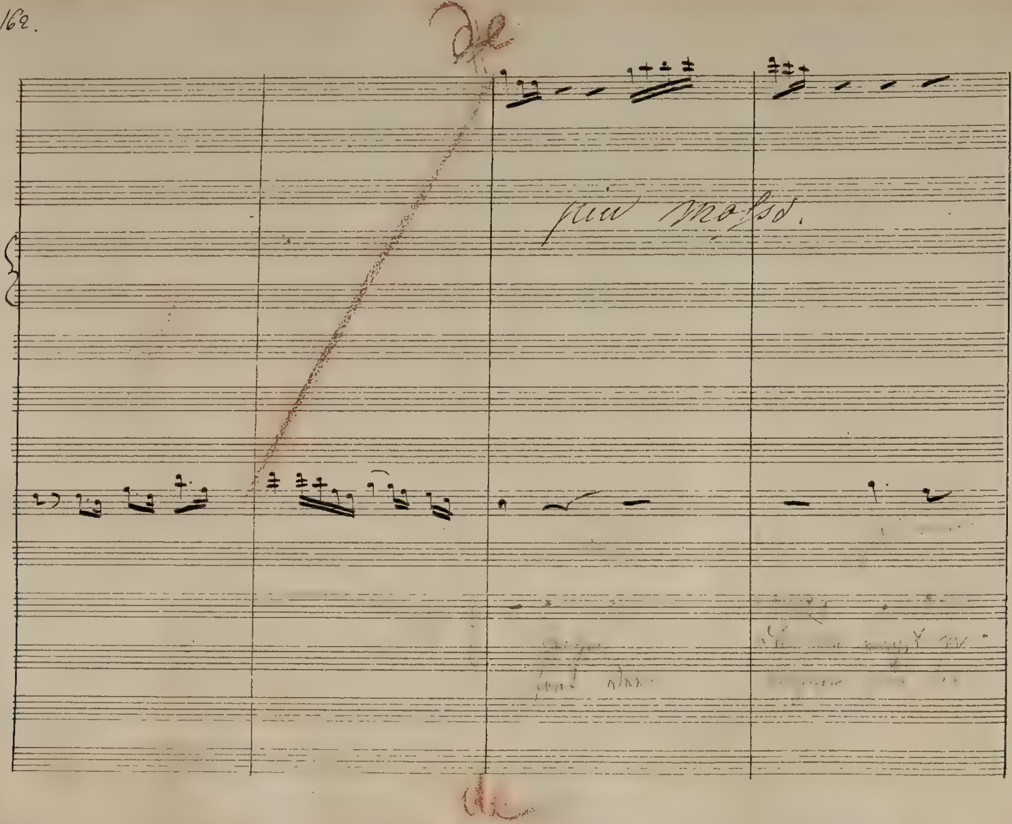
a Tempo 1°

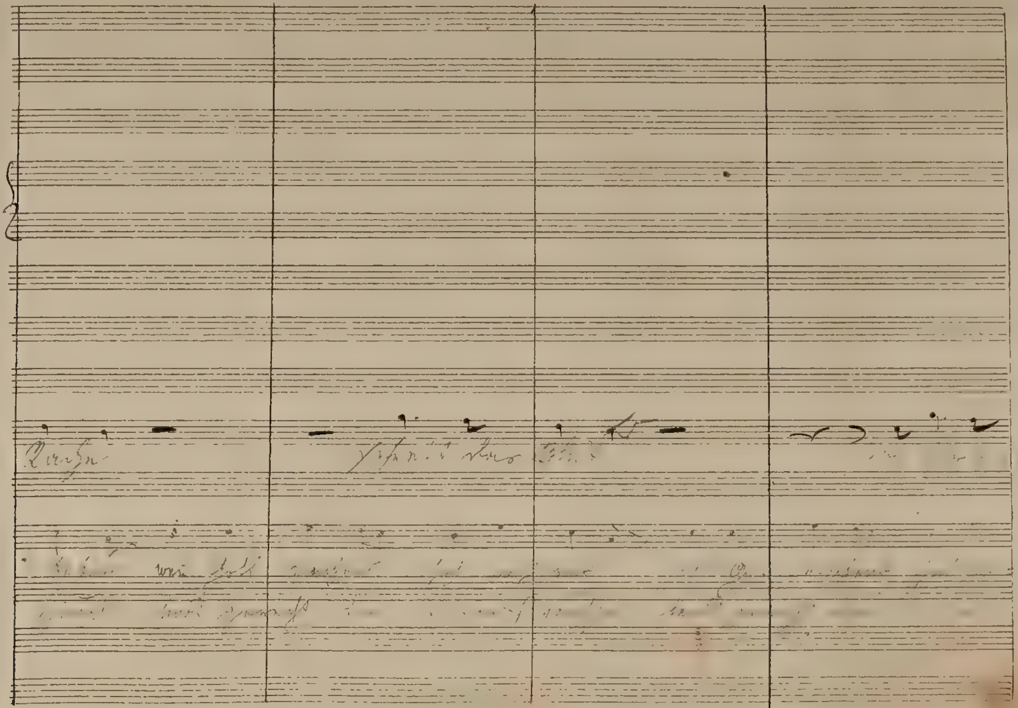


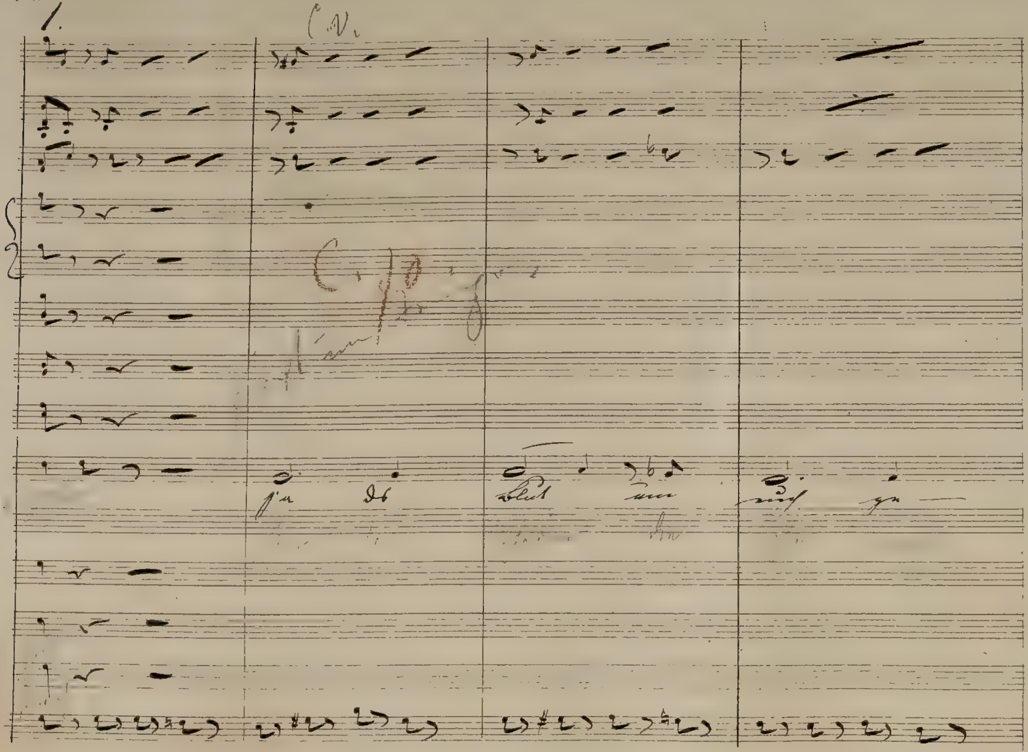


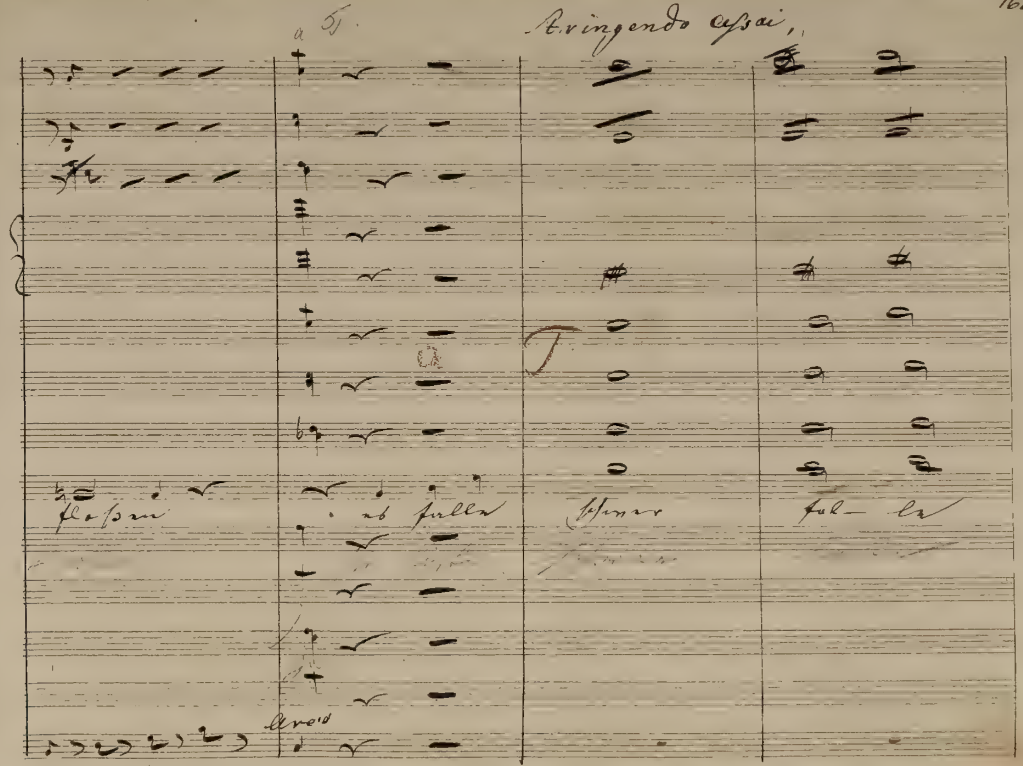


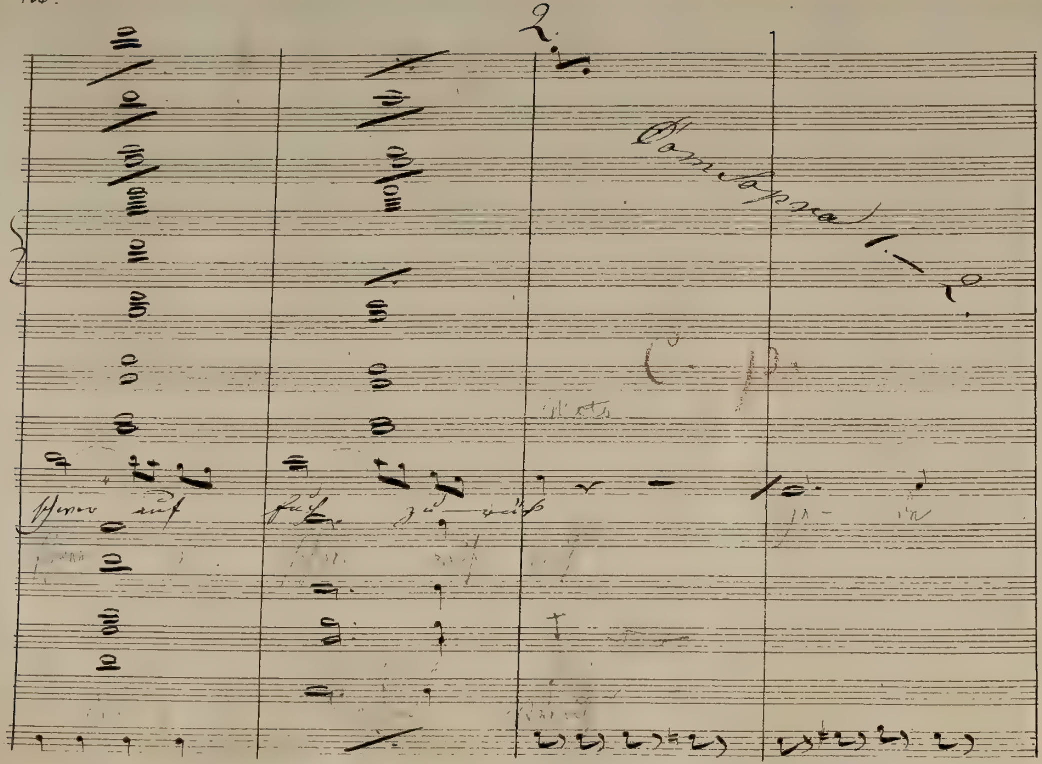


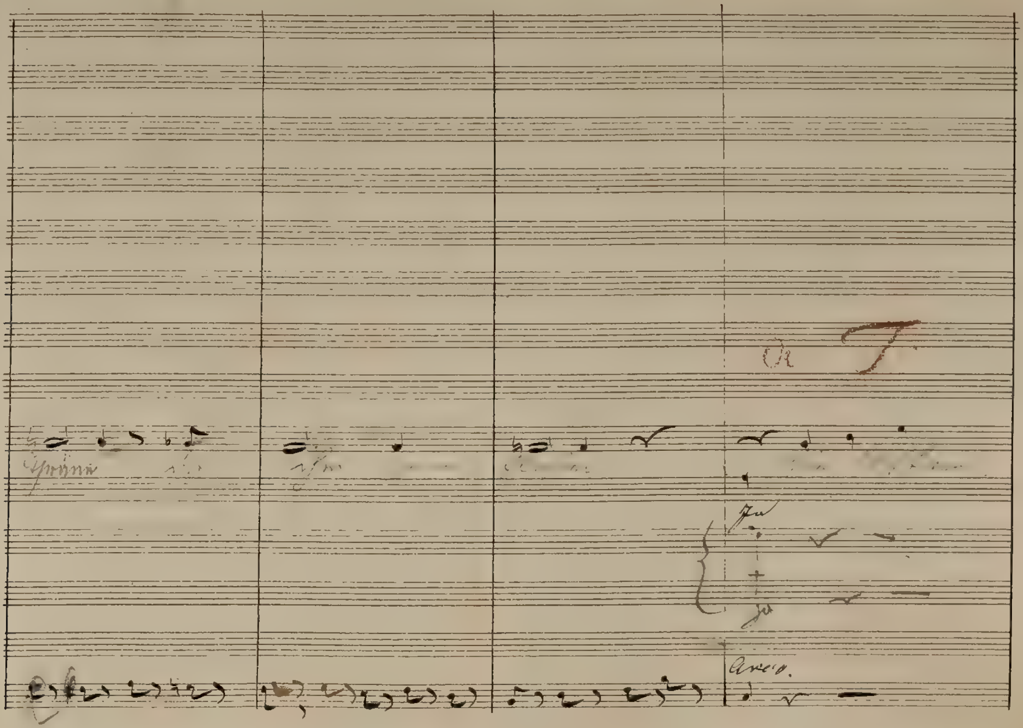

più mosso.

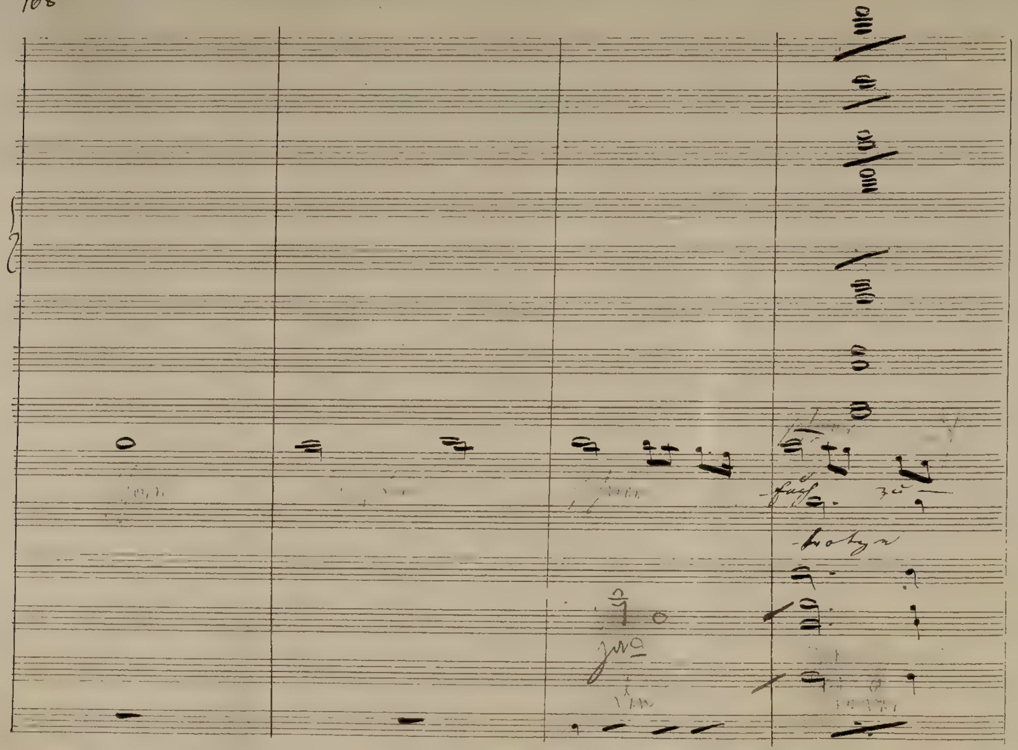


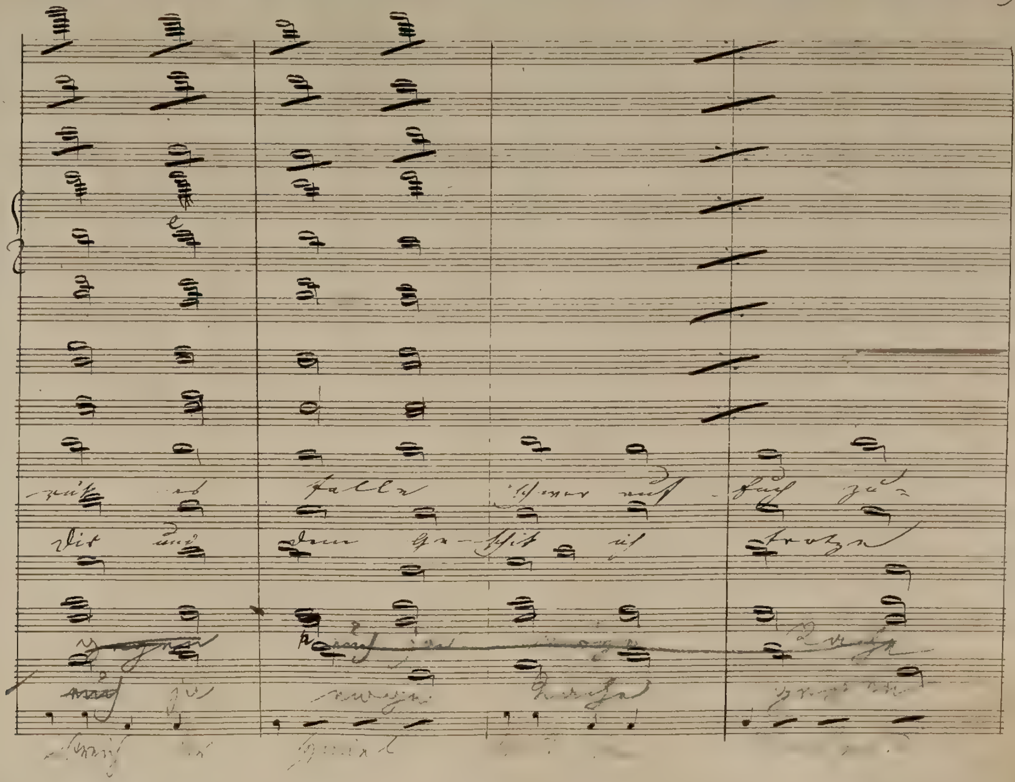


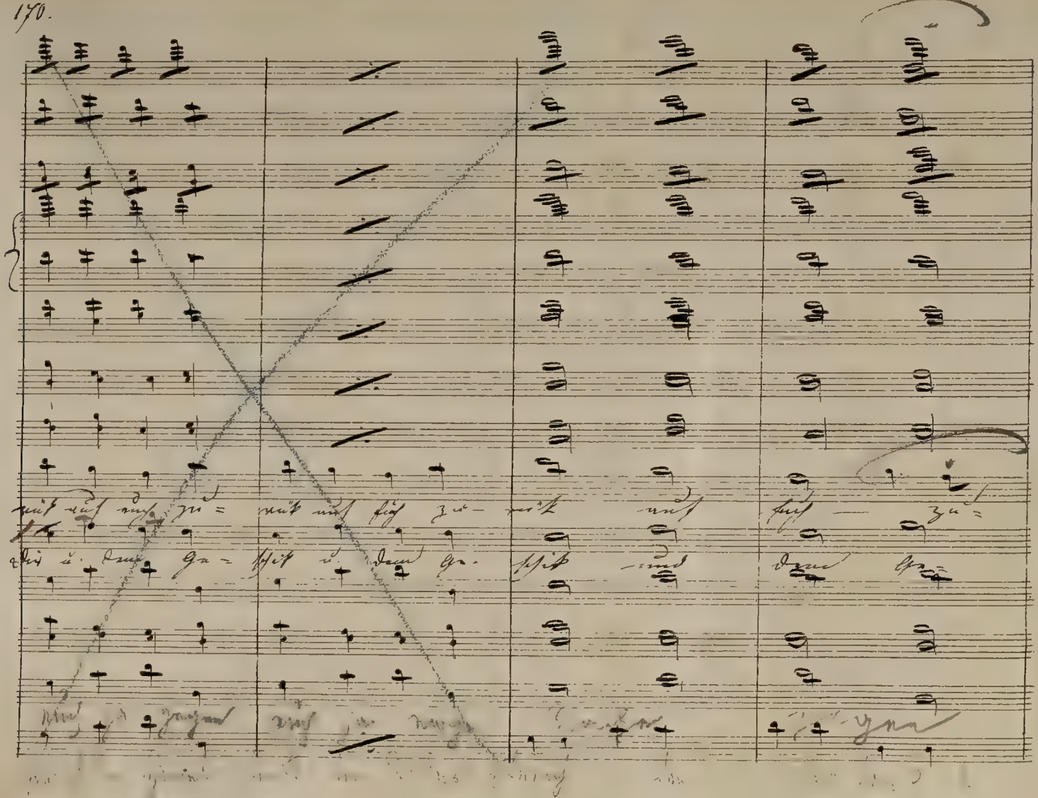

Stringendo assai

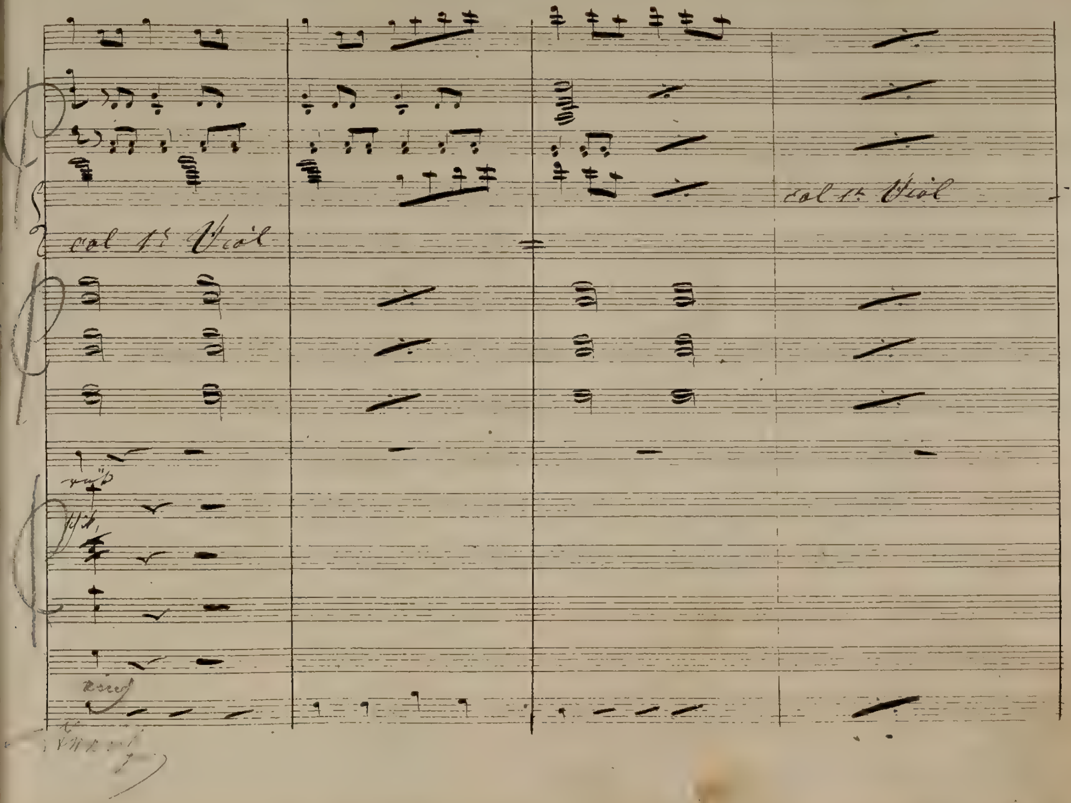

2.
Come sopra 1.–2.

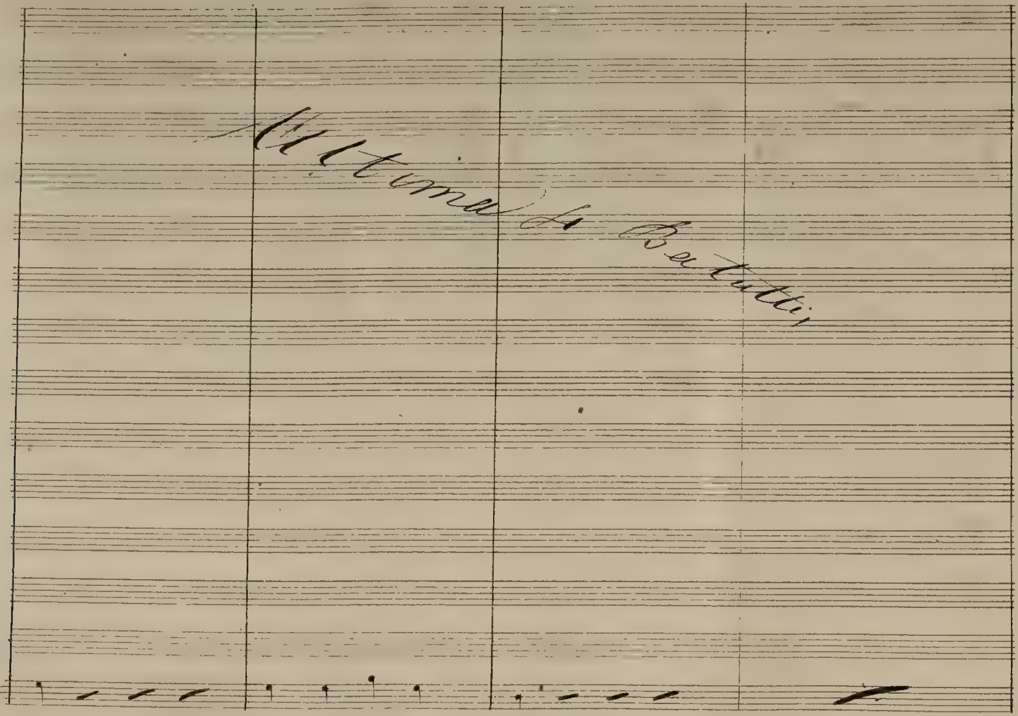

Arco.

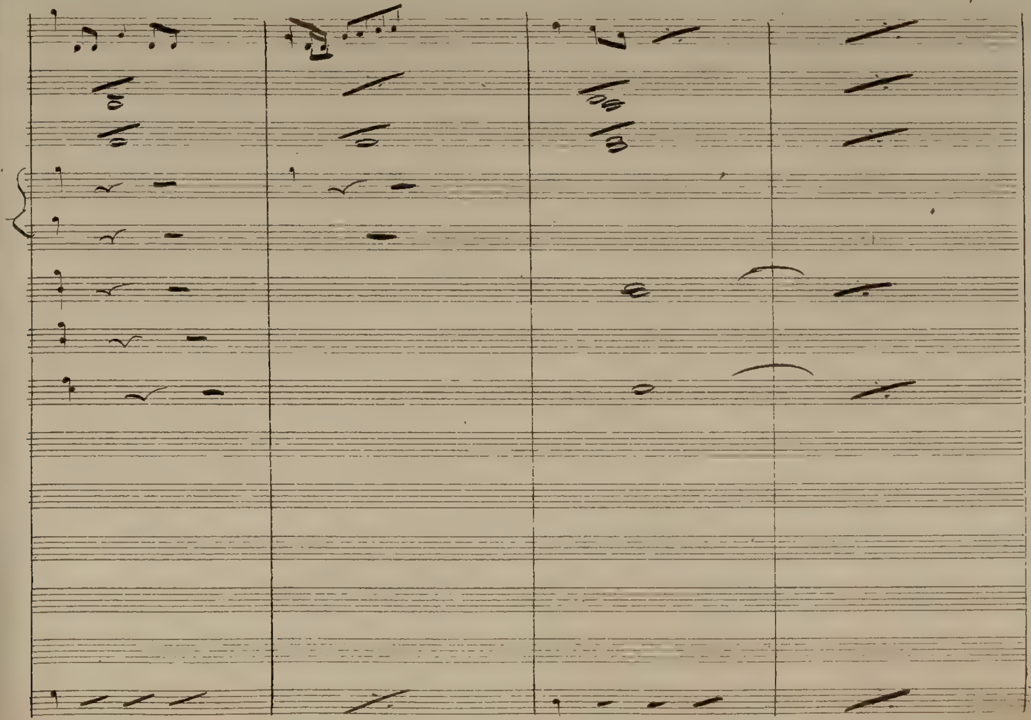


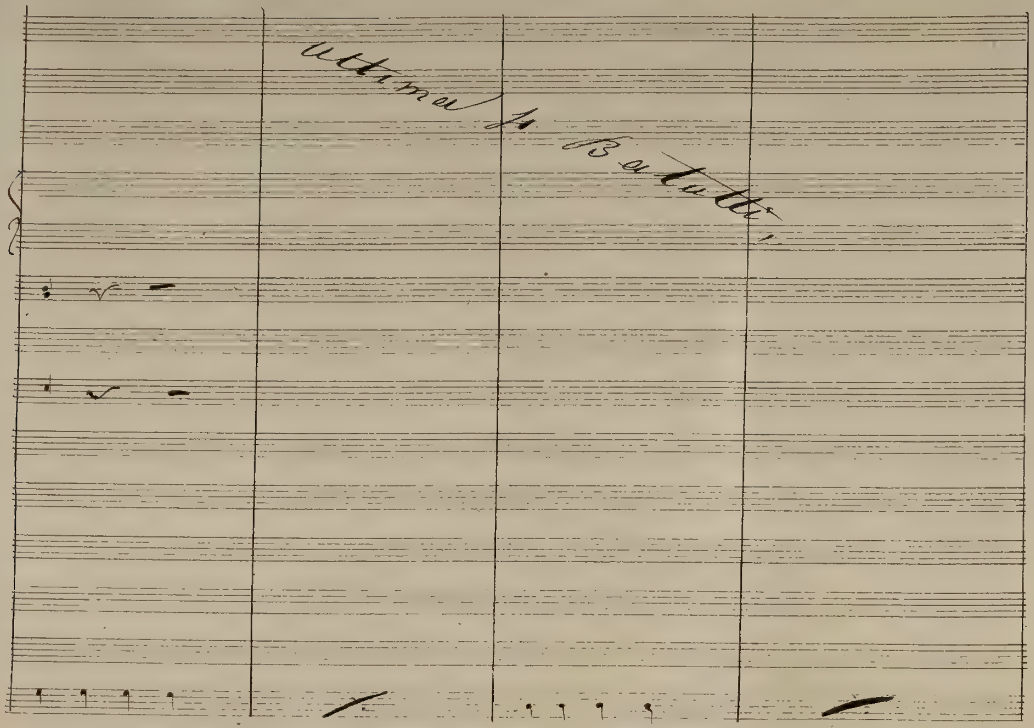


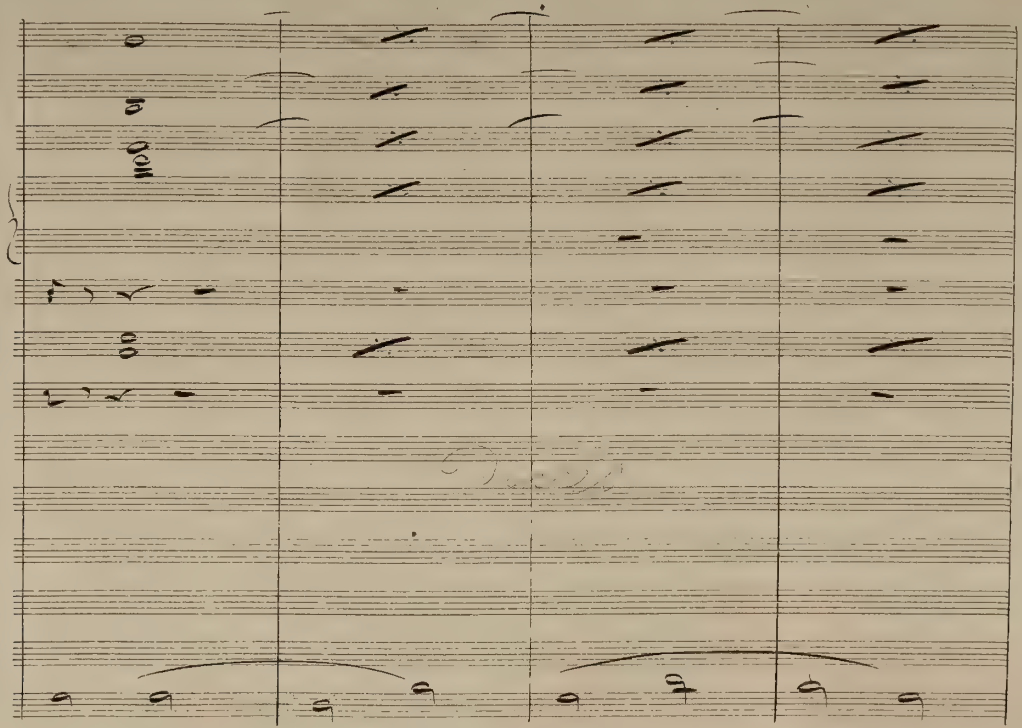


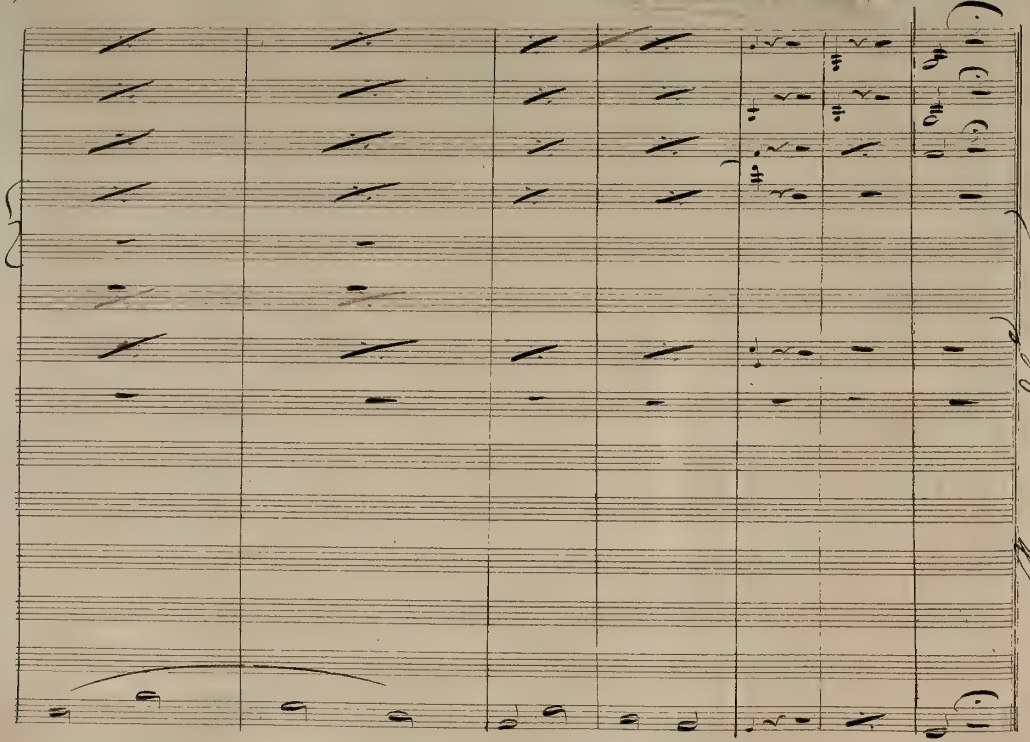

col 1º Viol
col 1º Viol


Ultima di Ba tutti

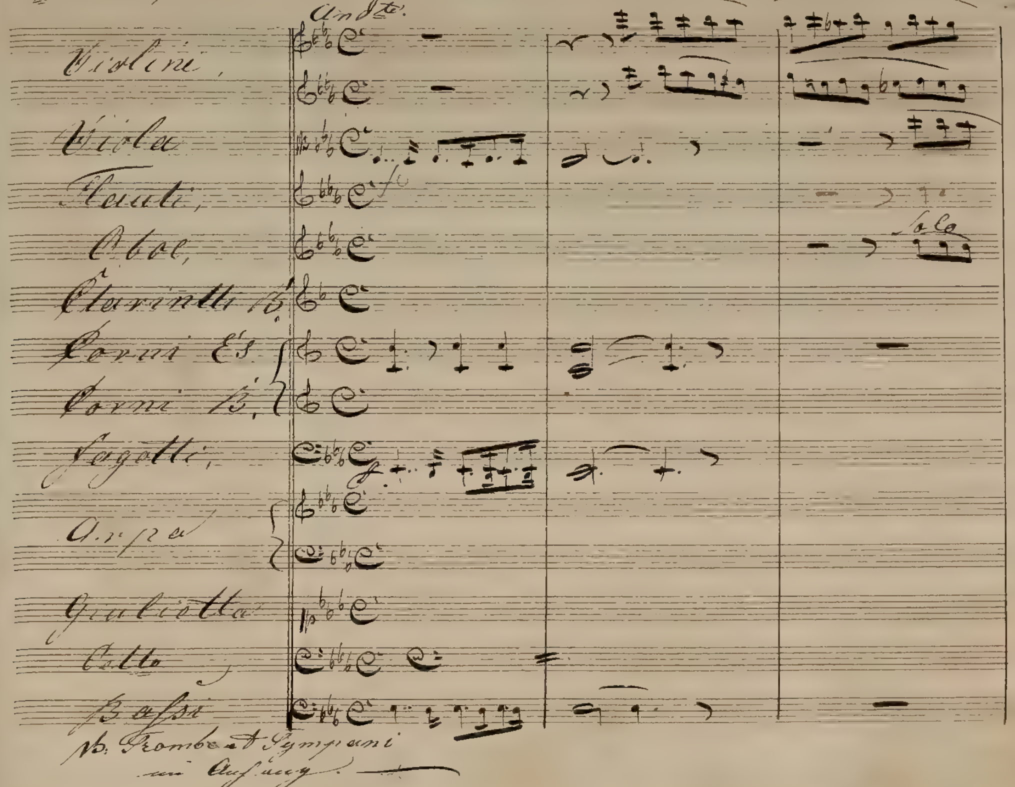


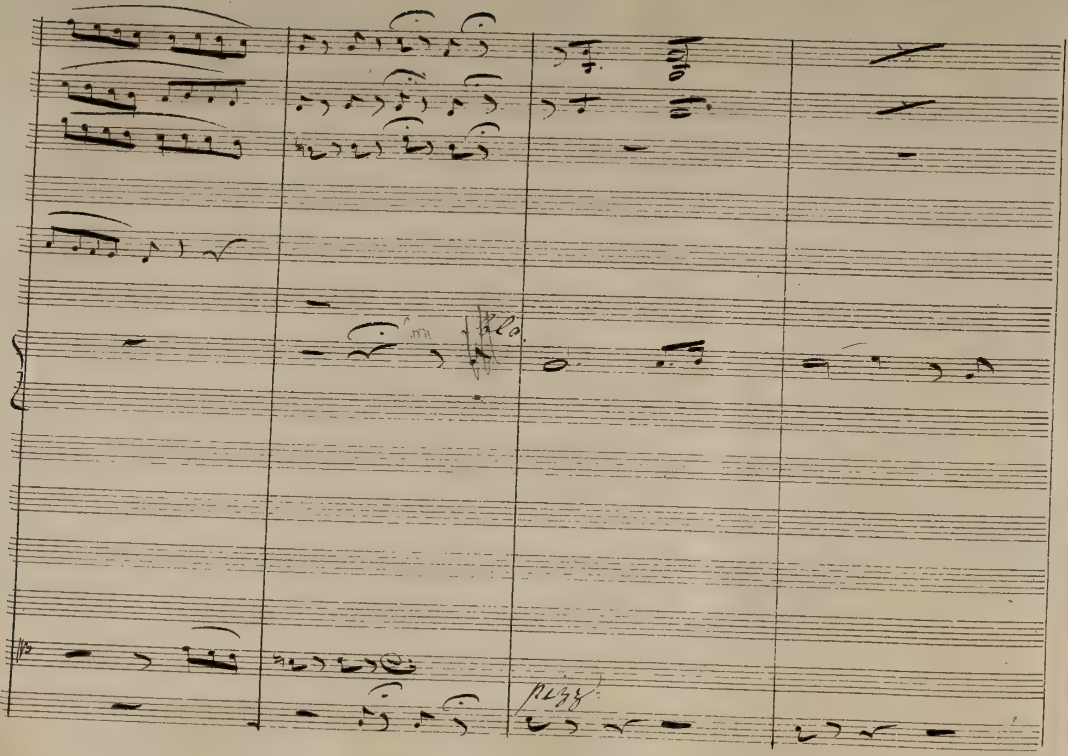

ultima fa B a tutti

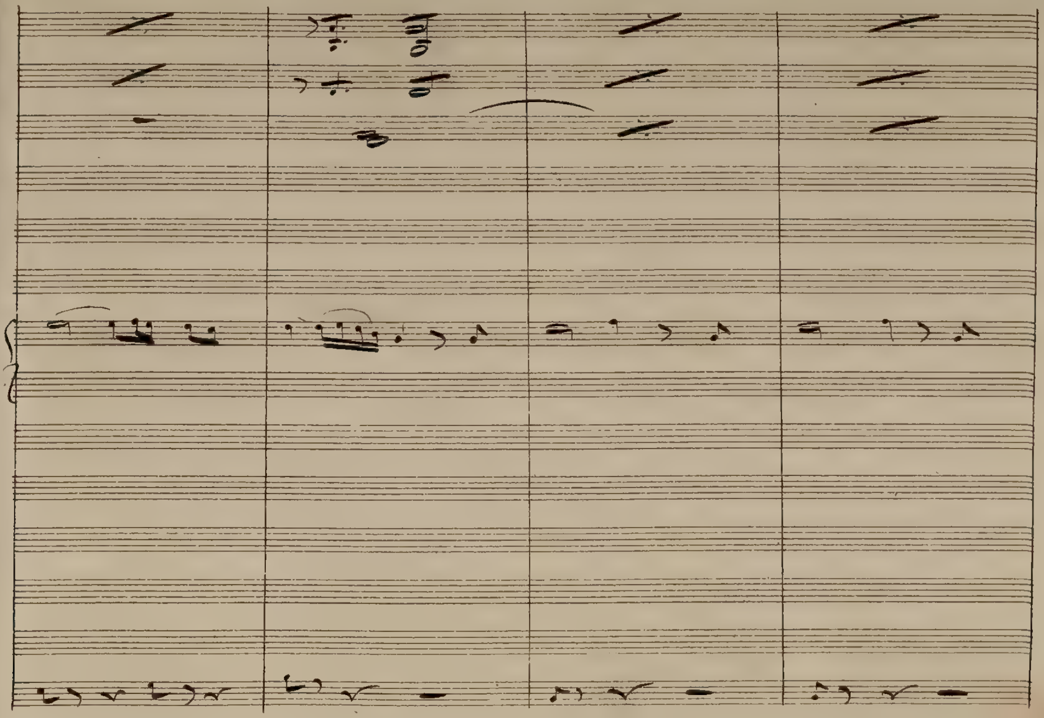


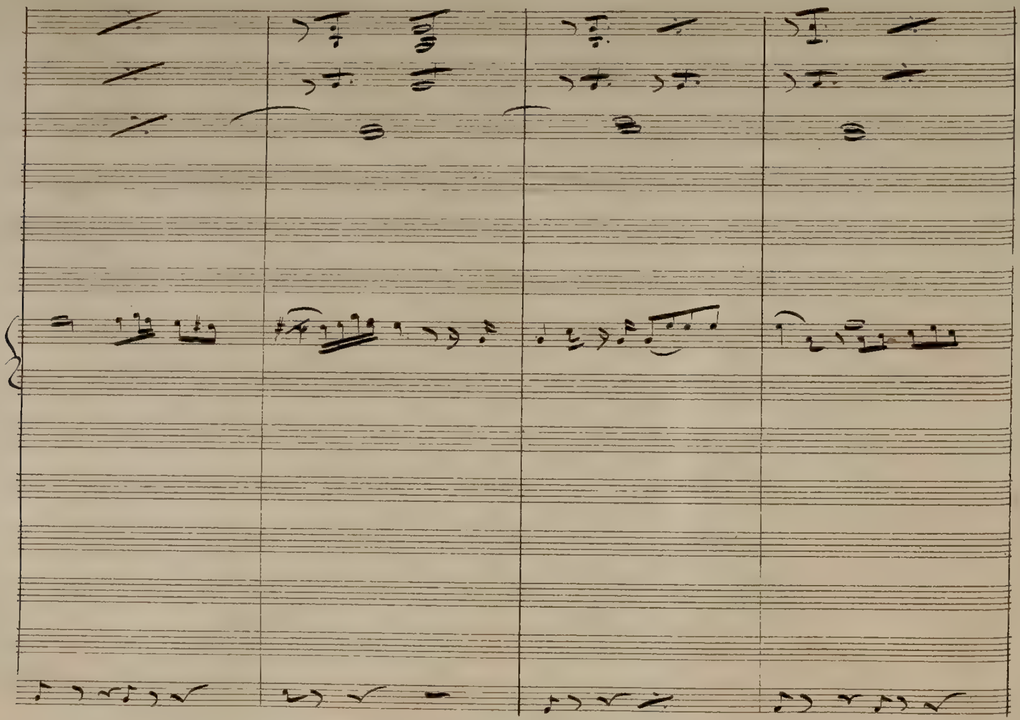


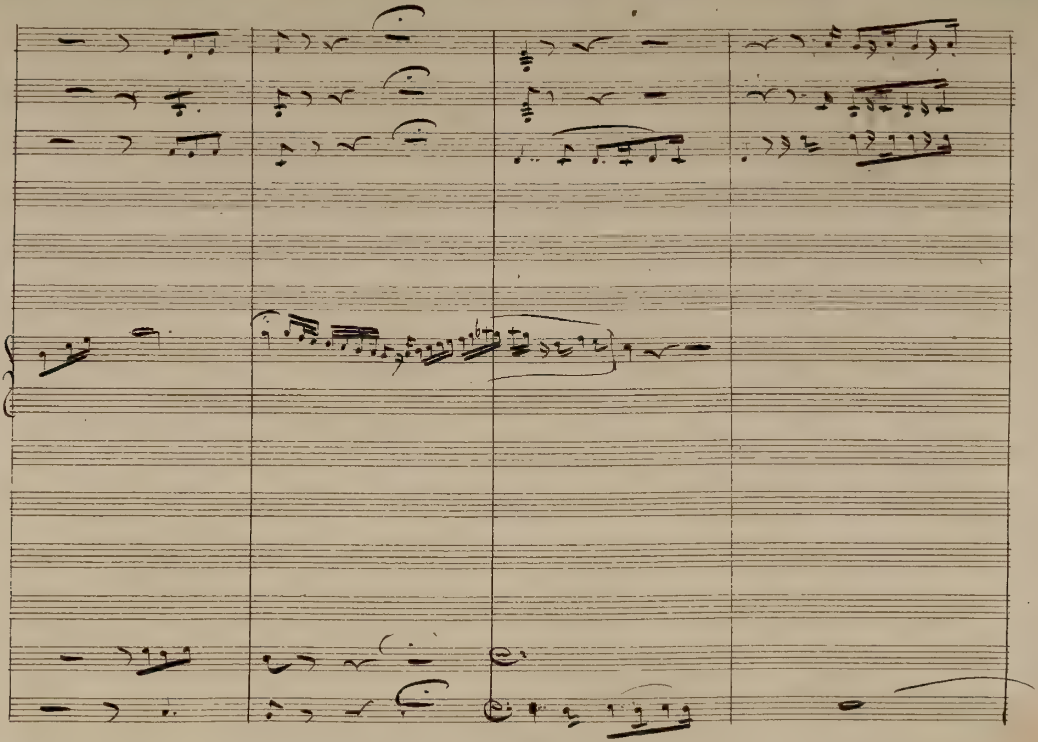
No. 40. Cavatine

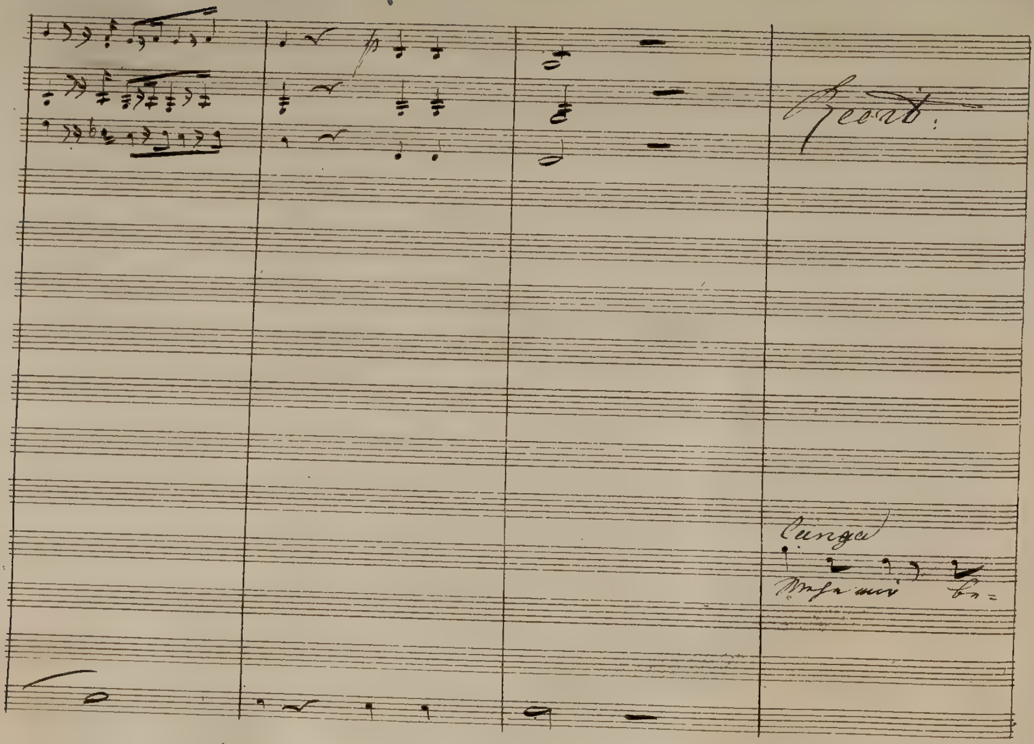


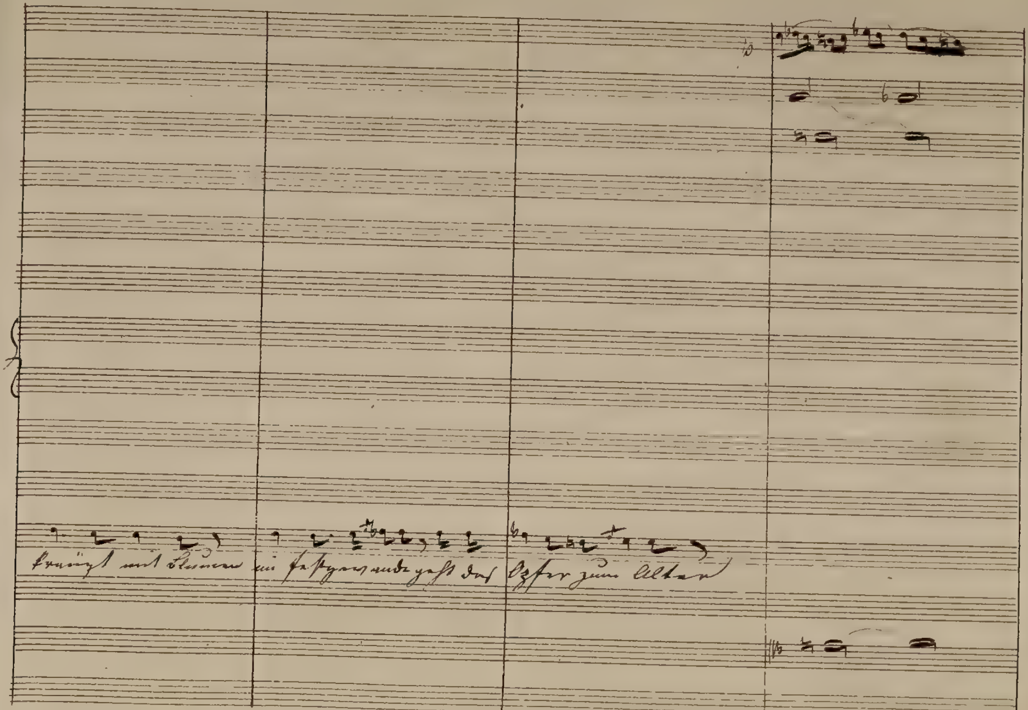

pizz

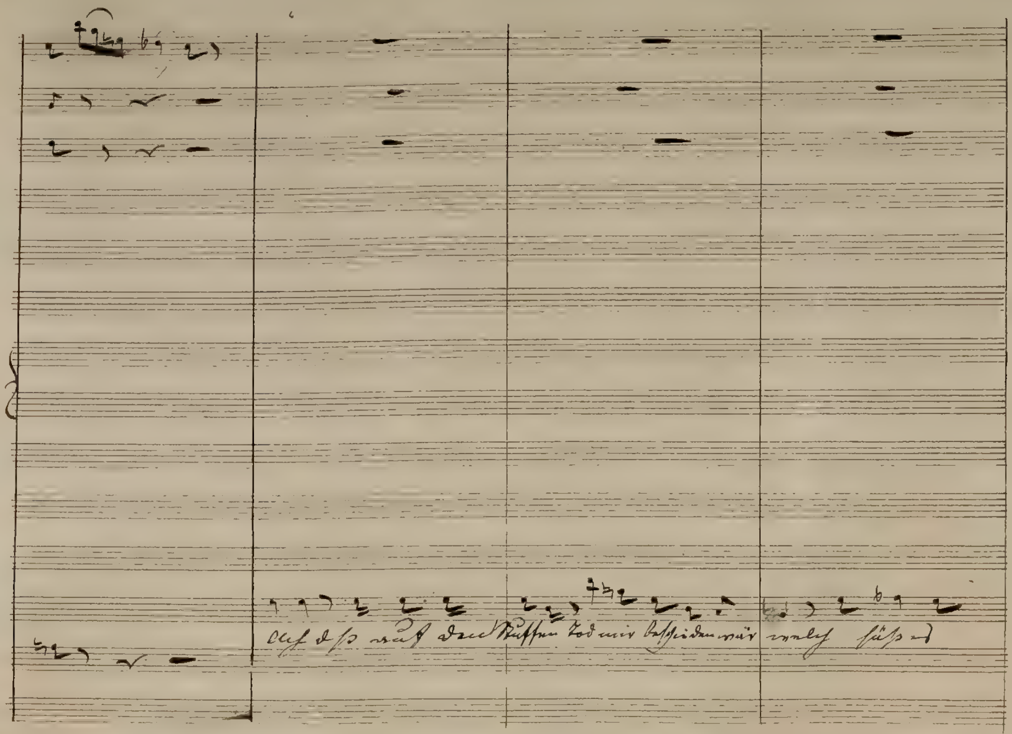


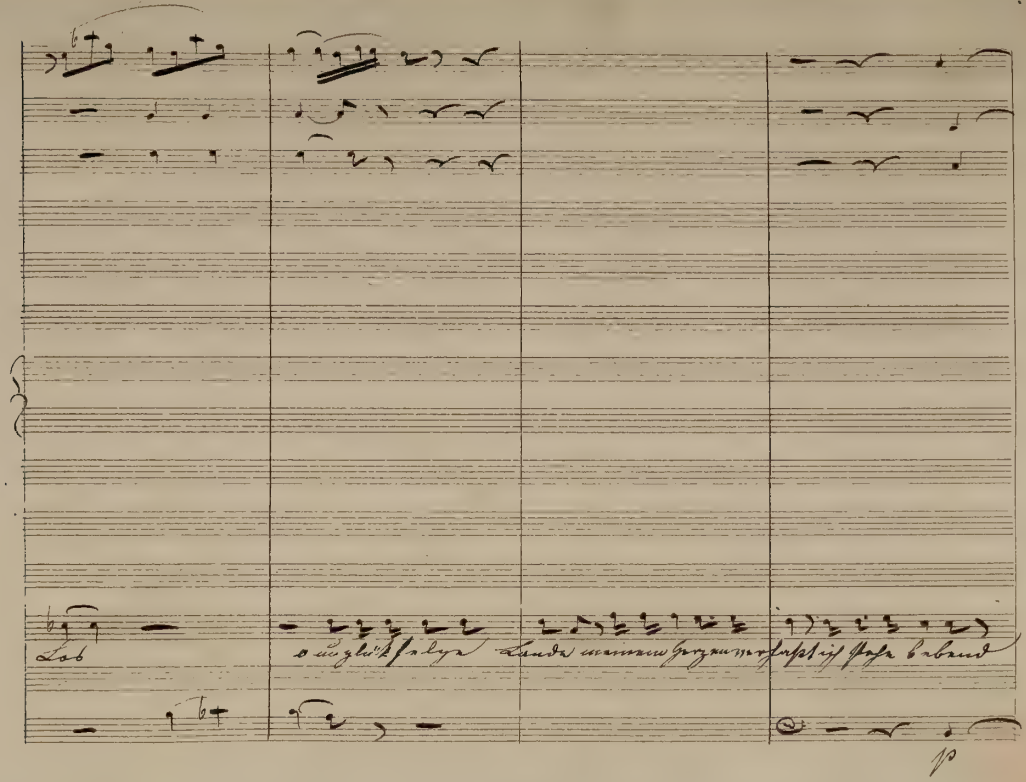


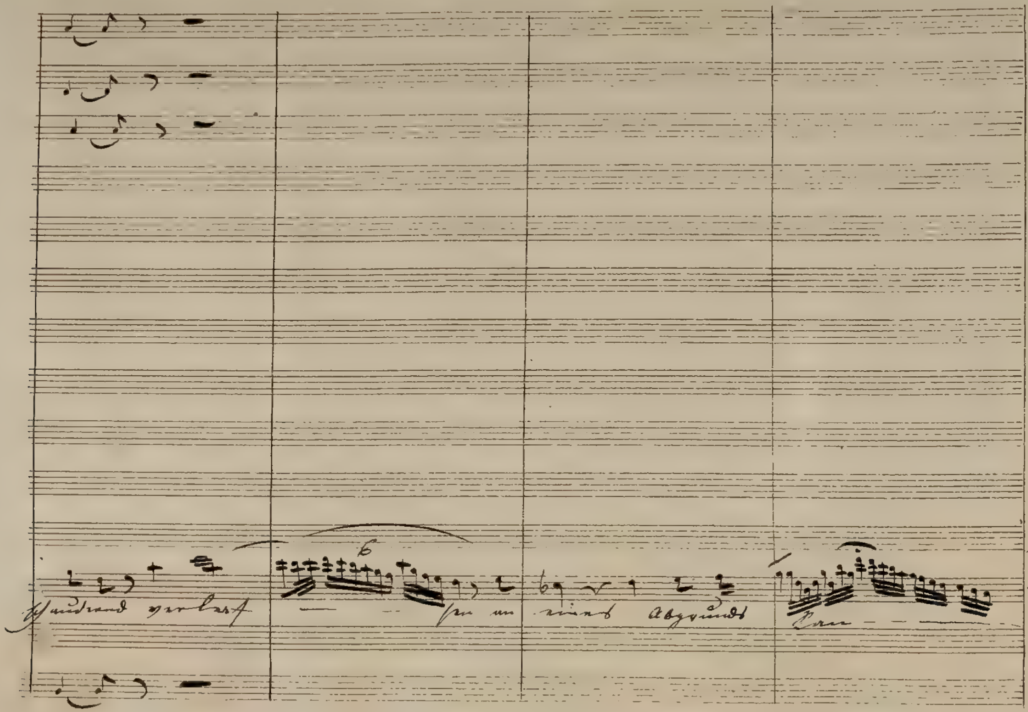


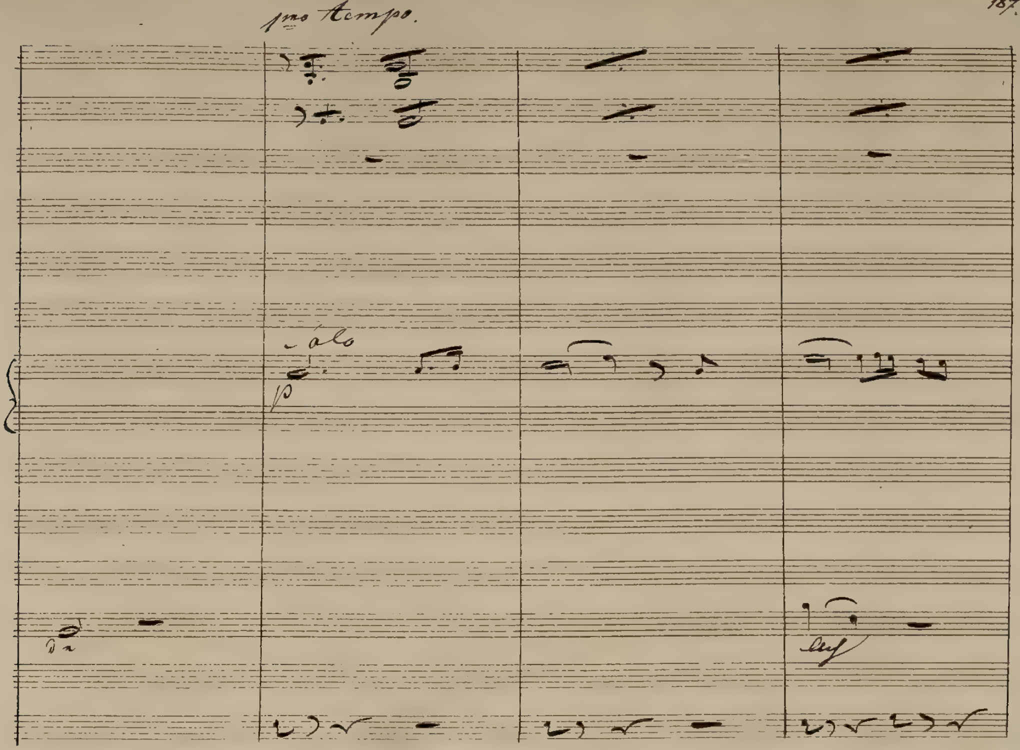

Lunga

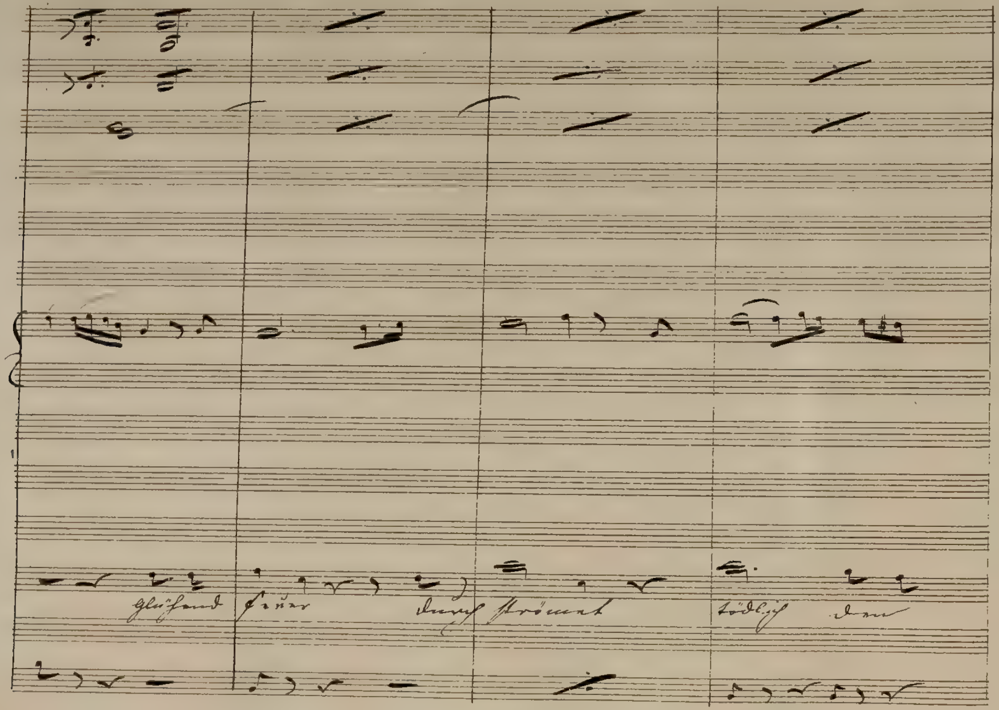

kränzt mit Blumen
das Opfer zum Altar

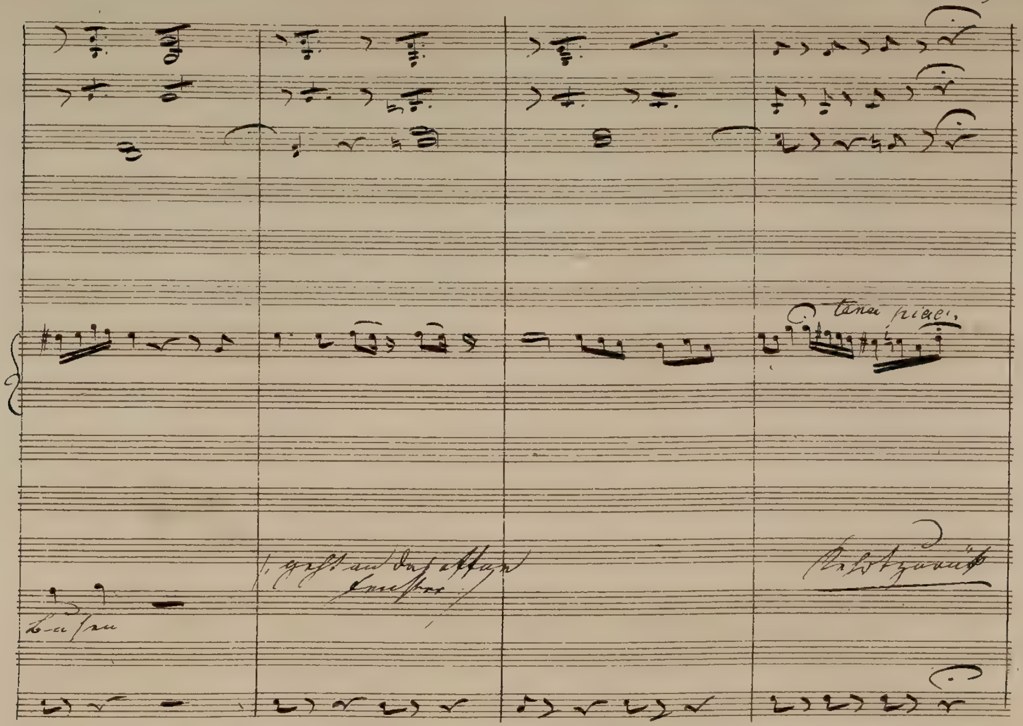

Ach daß nach drei Küssen Tod mir beschieden wär' welch süßes

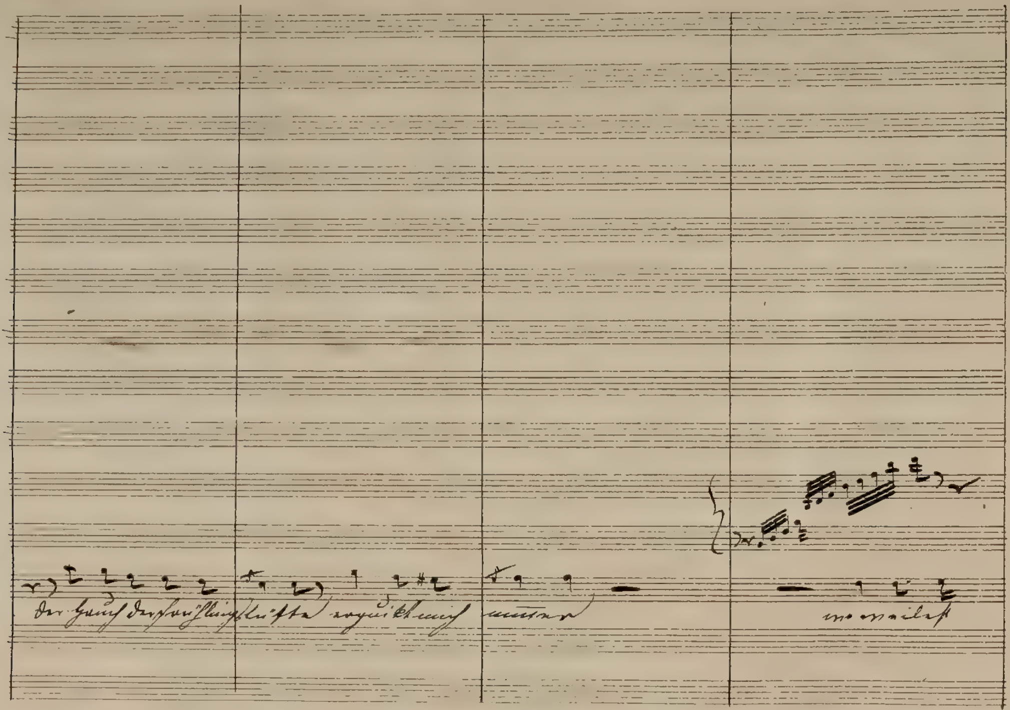

Lob
p

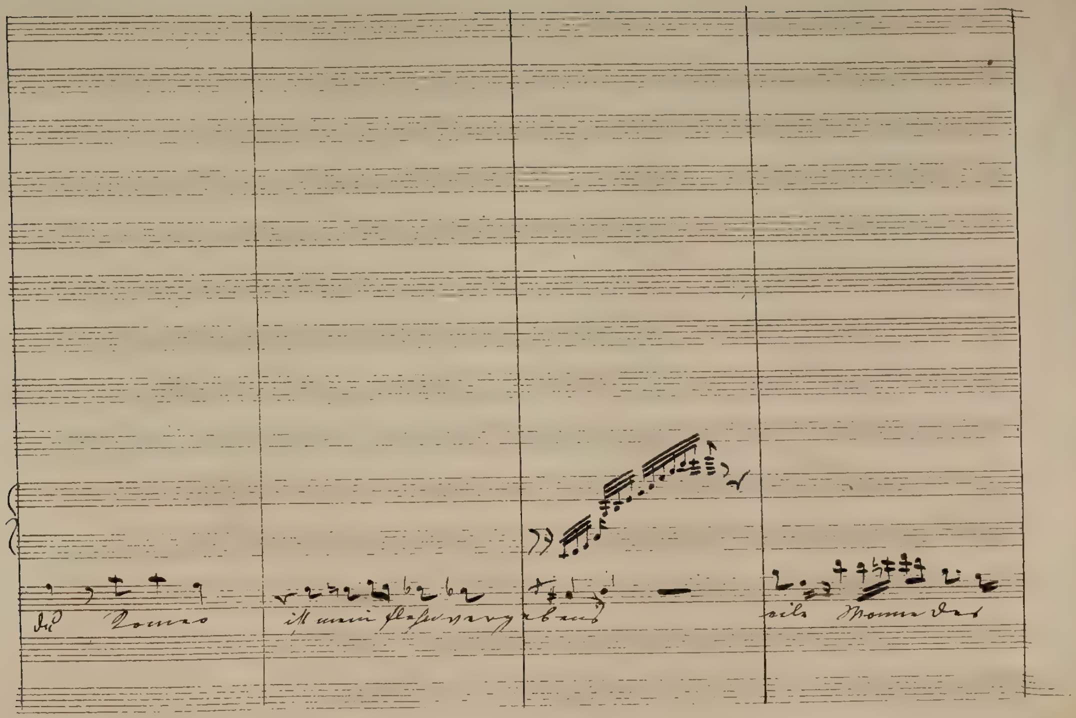


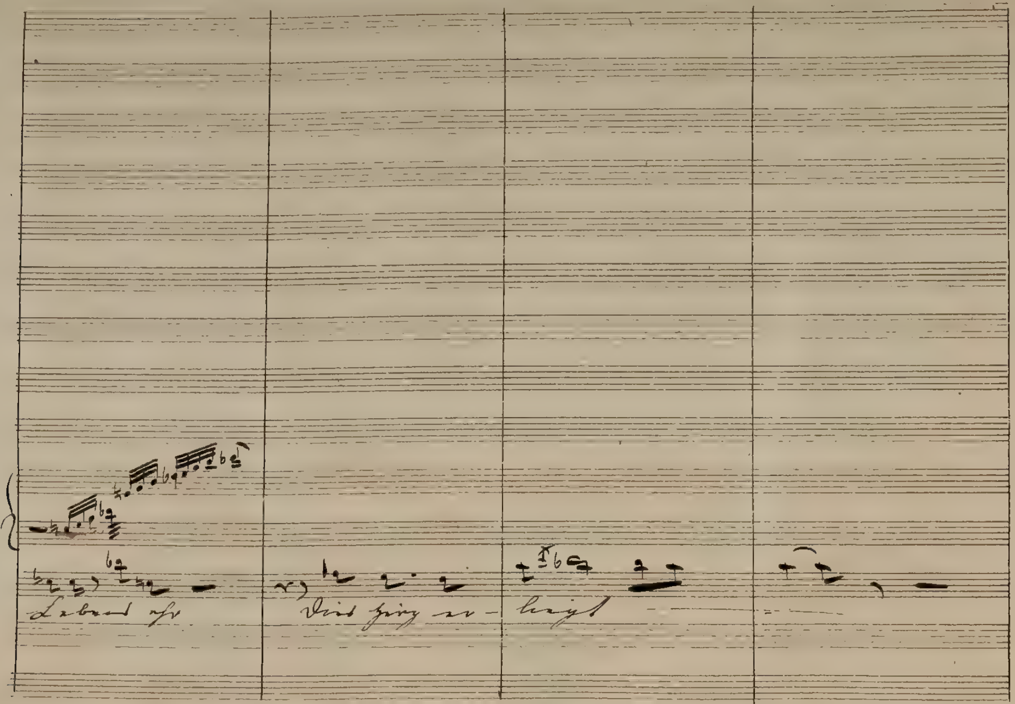

1mo tempo.
solo
p

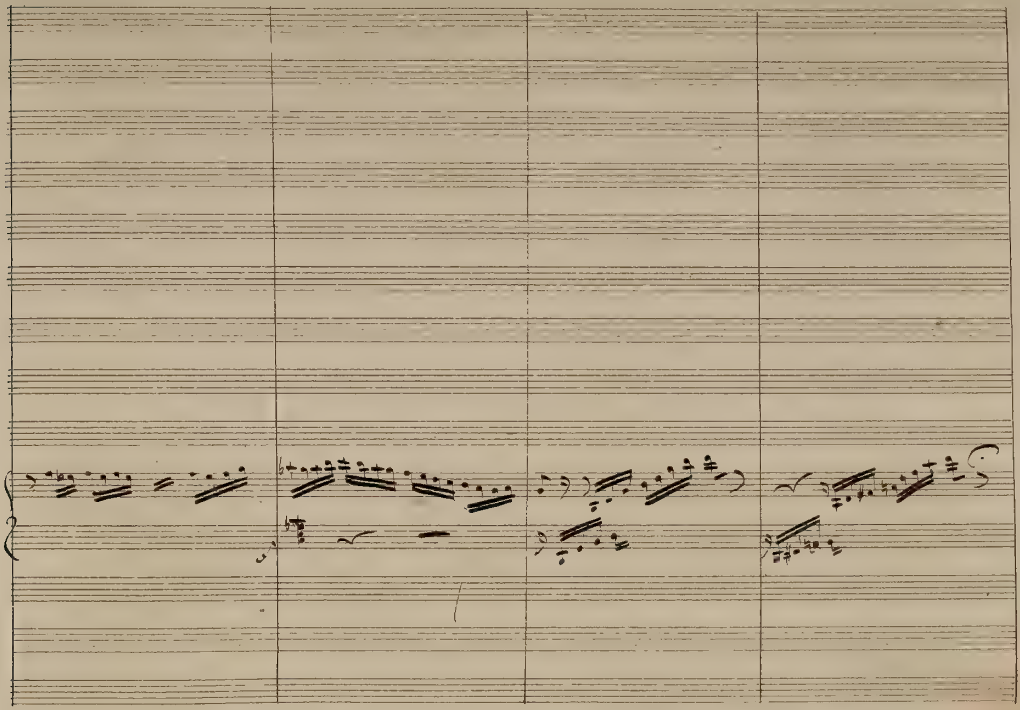

glühend Feuer durch strömt tödlich den

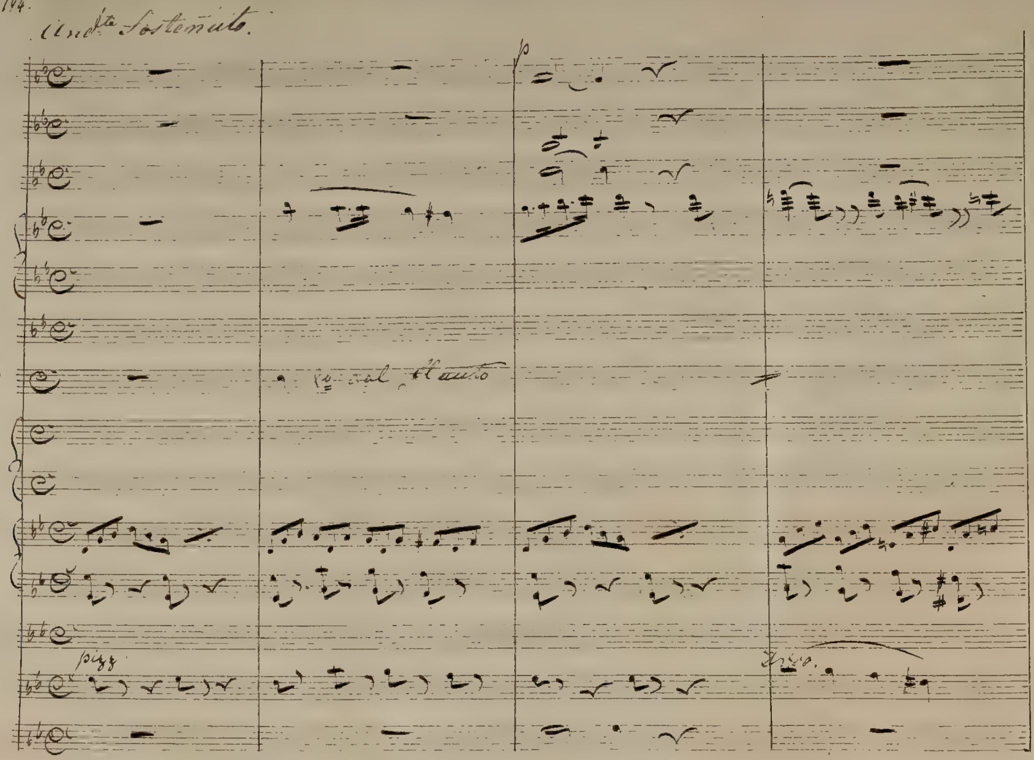


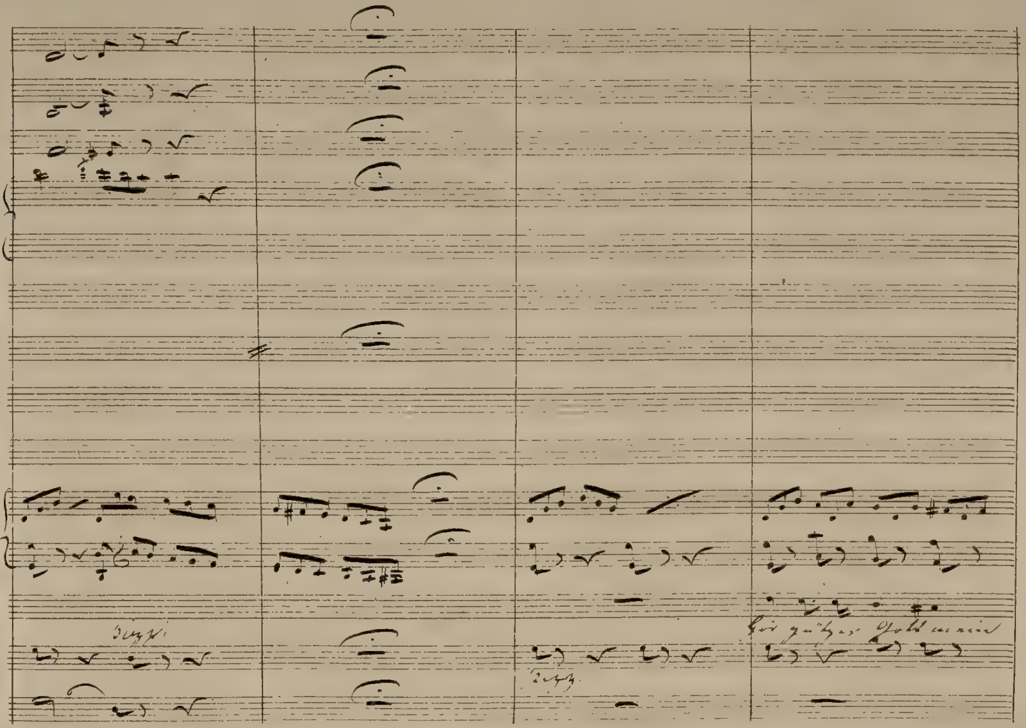

der Hauch der Frühlingslüfte

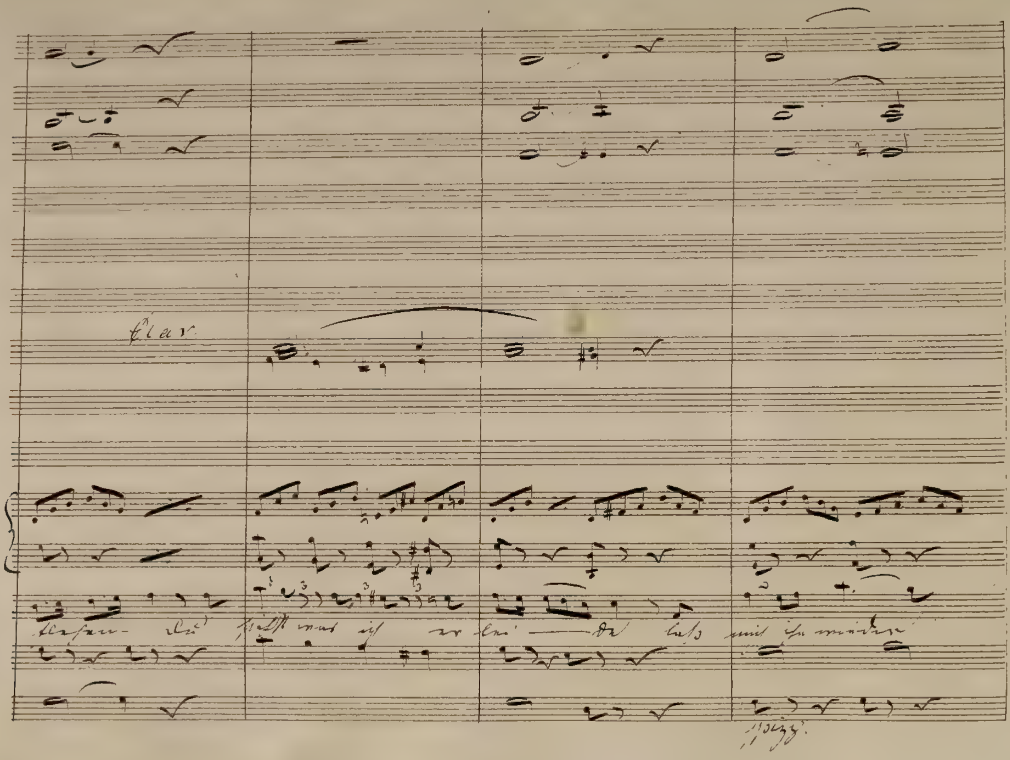


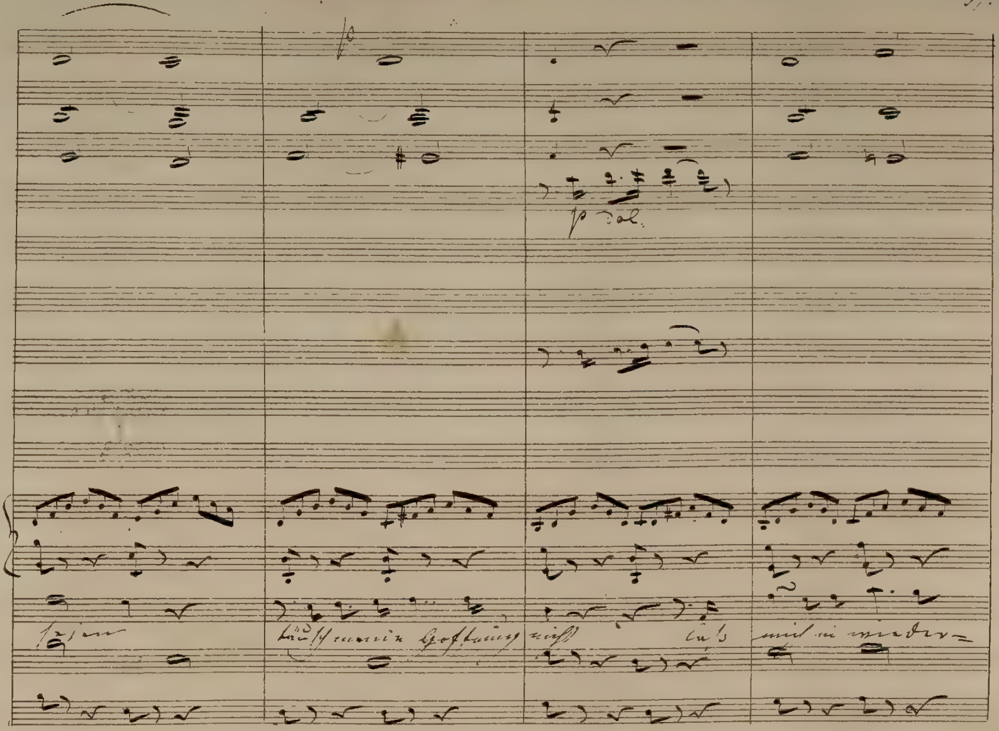


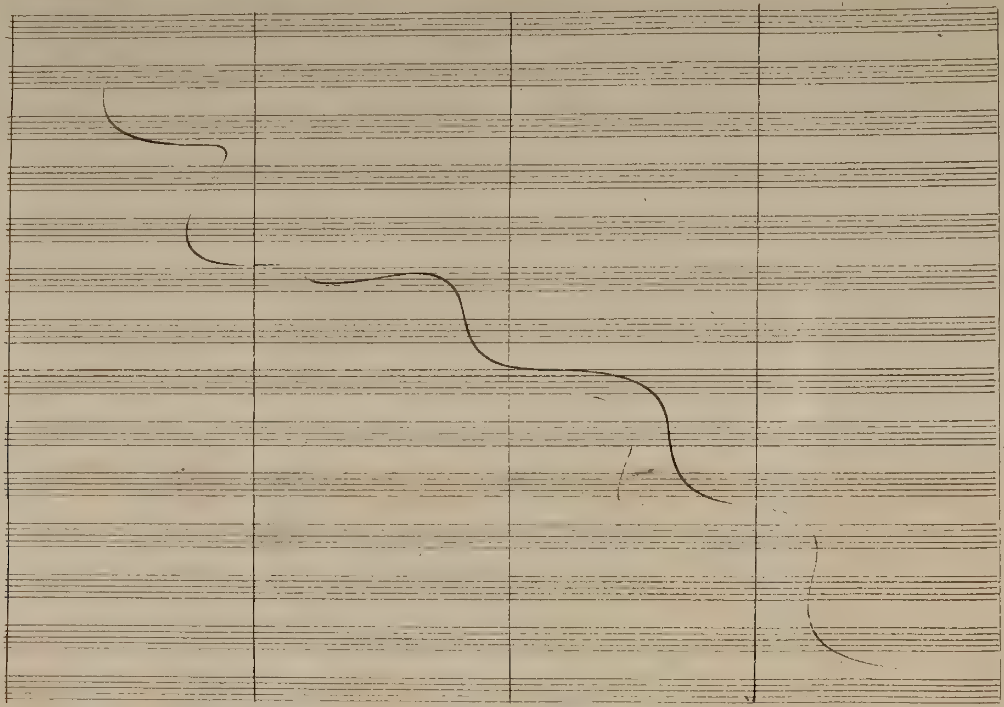


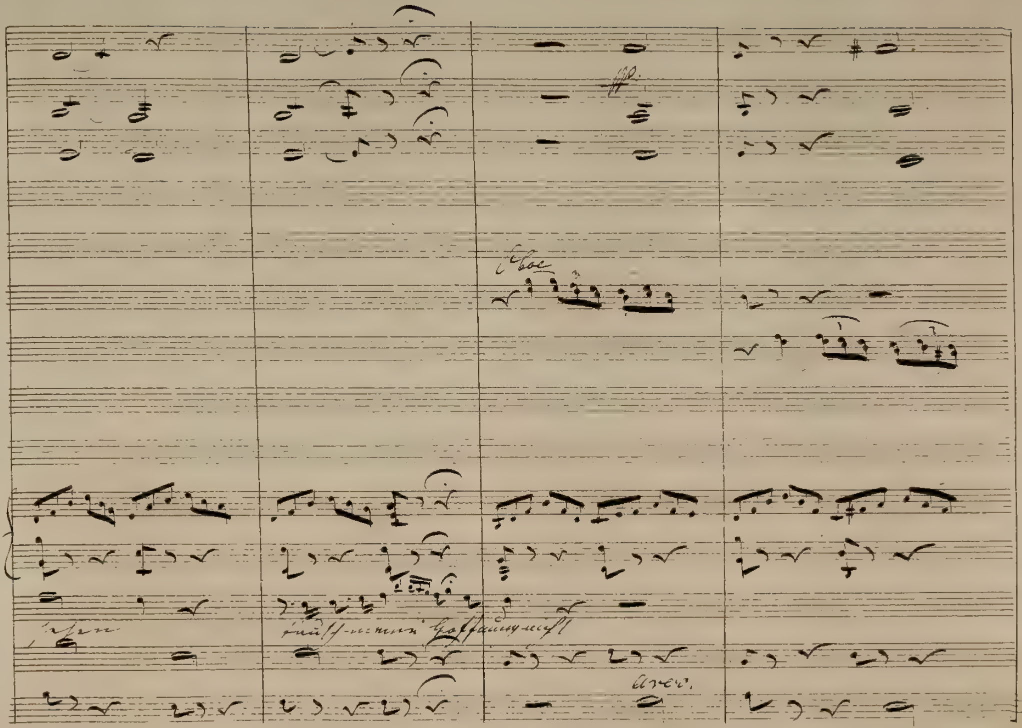

Andte Sostenuto.
p
8va col Flauto
pizz
Arco.

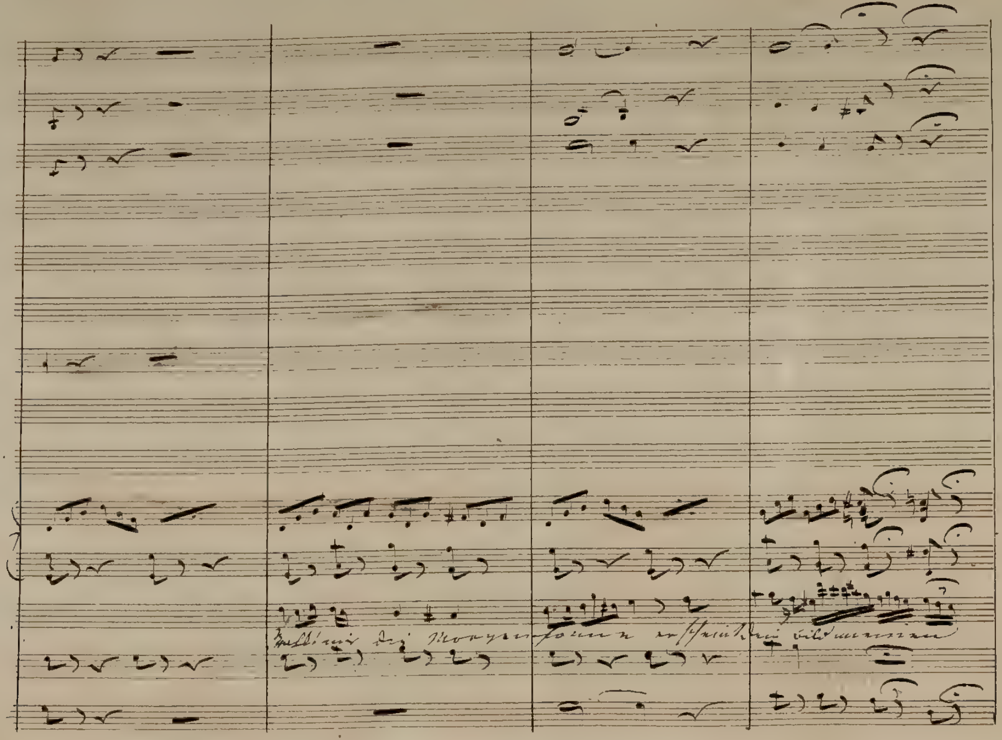


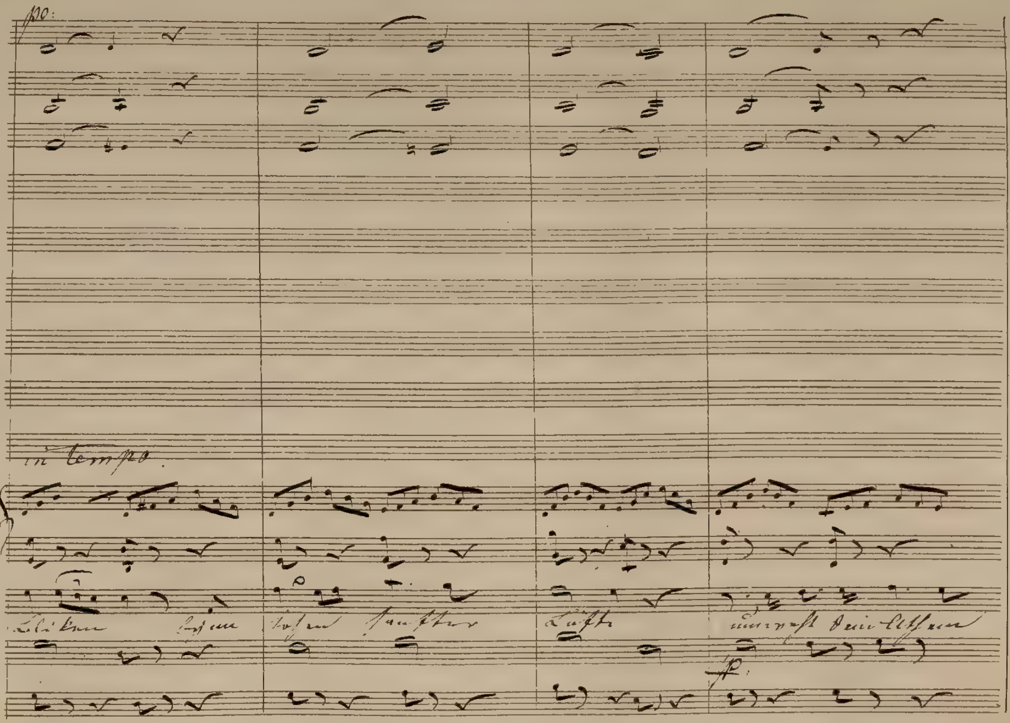

Clar.
pizz.

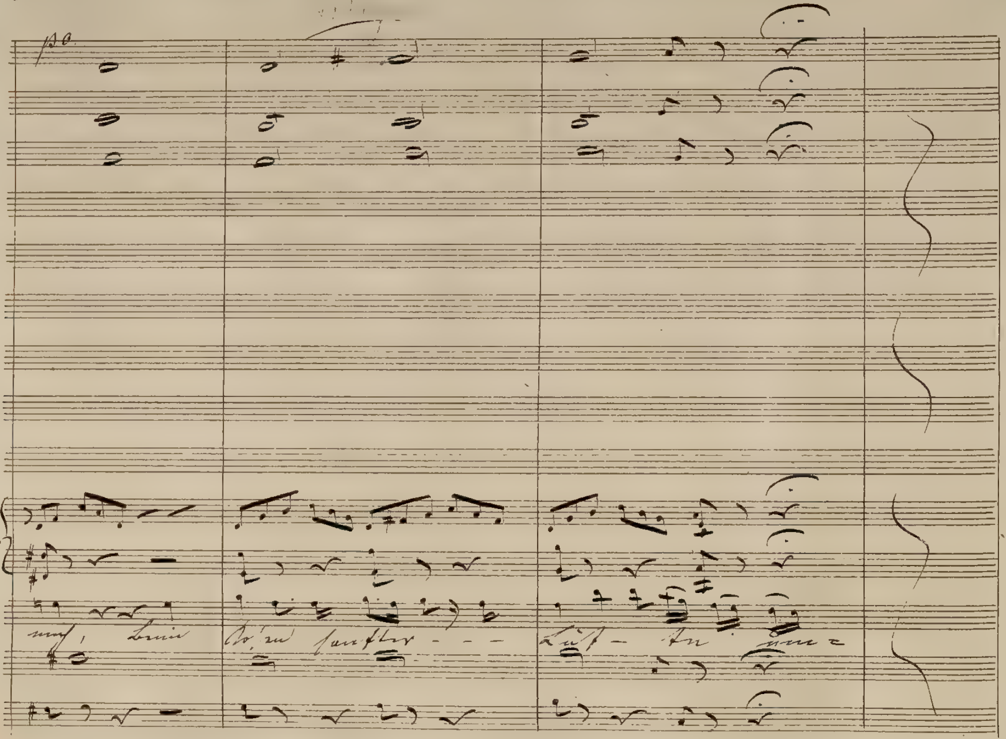

p dol.

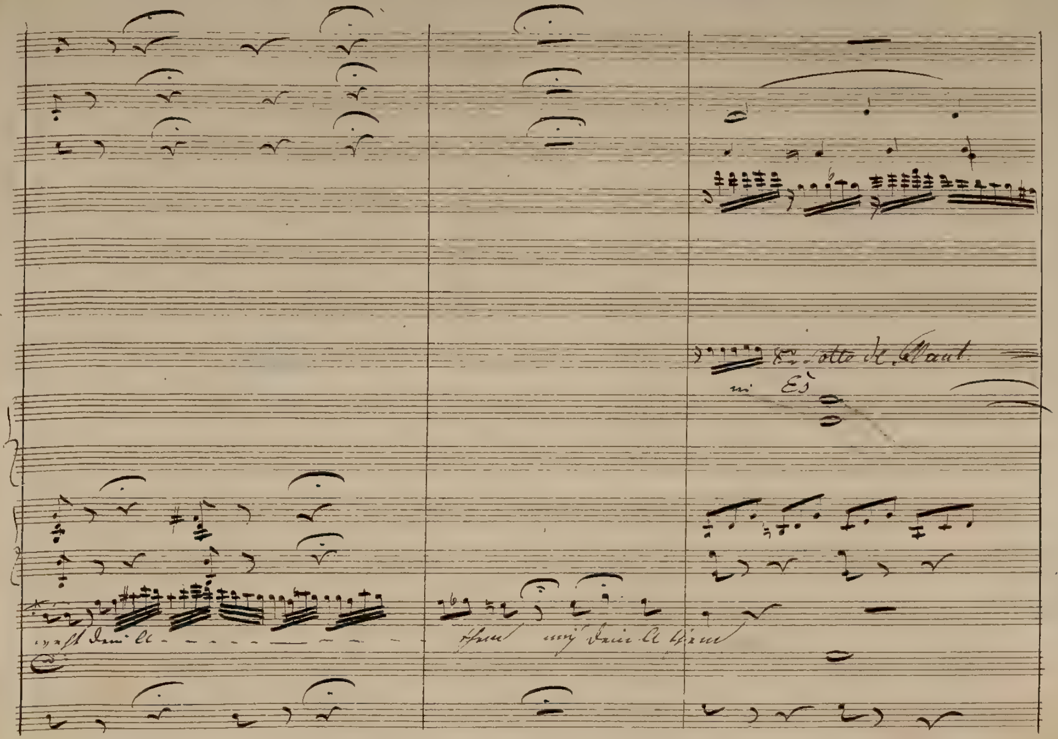


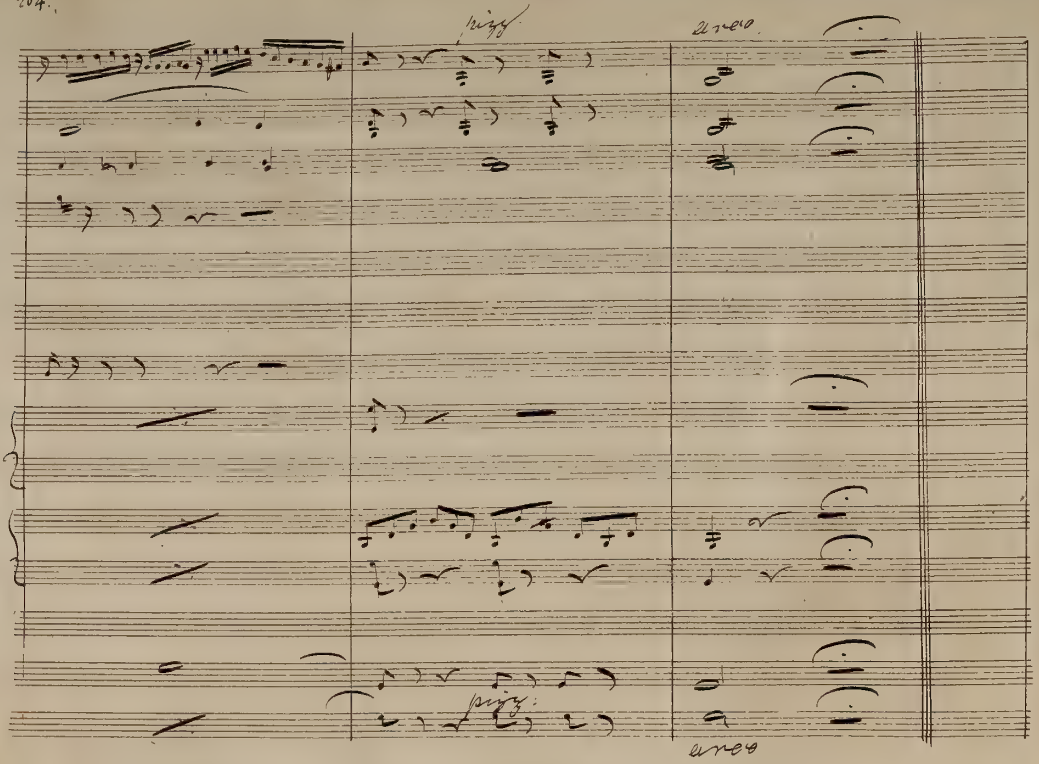

Oboe
Arco.



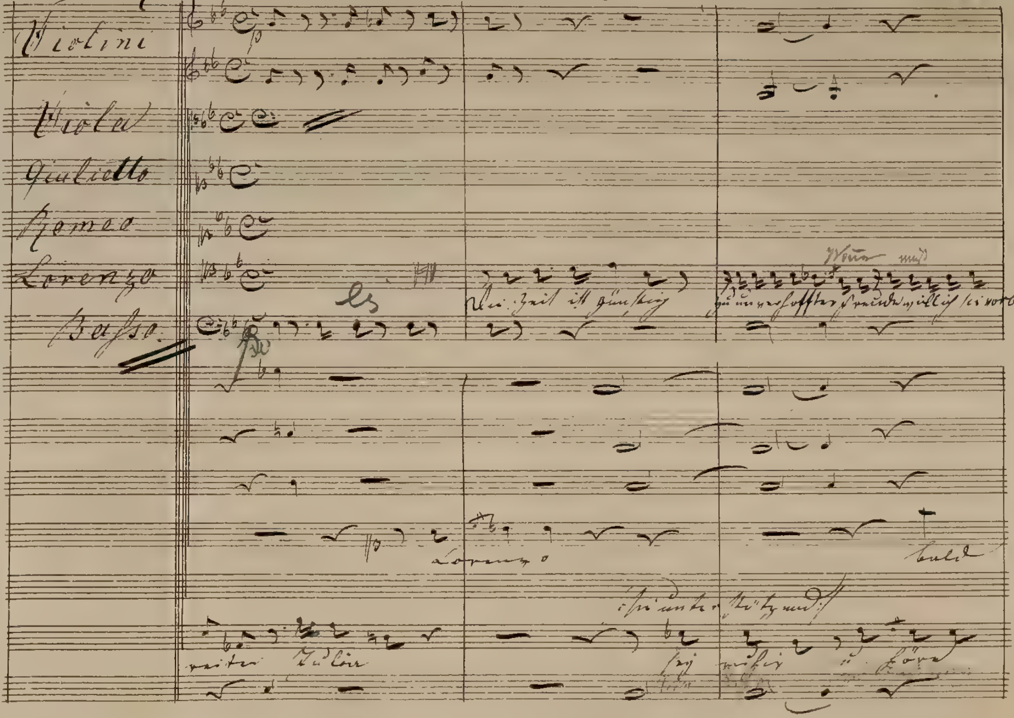

pp:
in tempo.

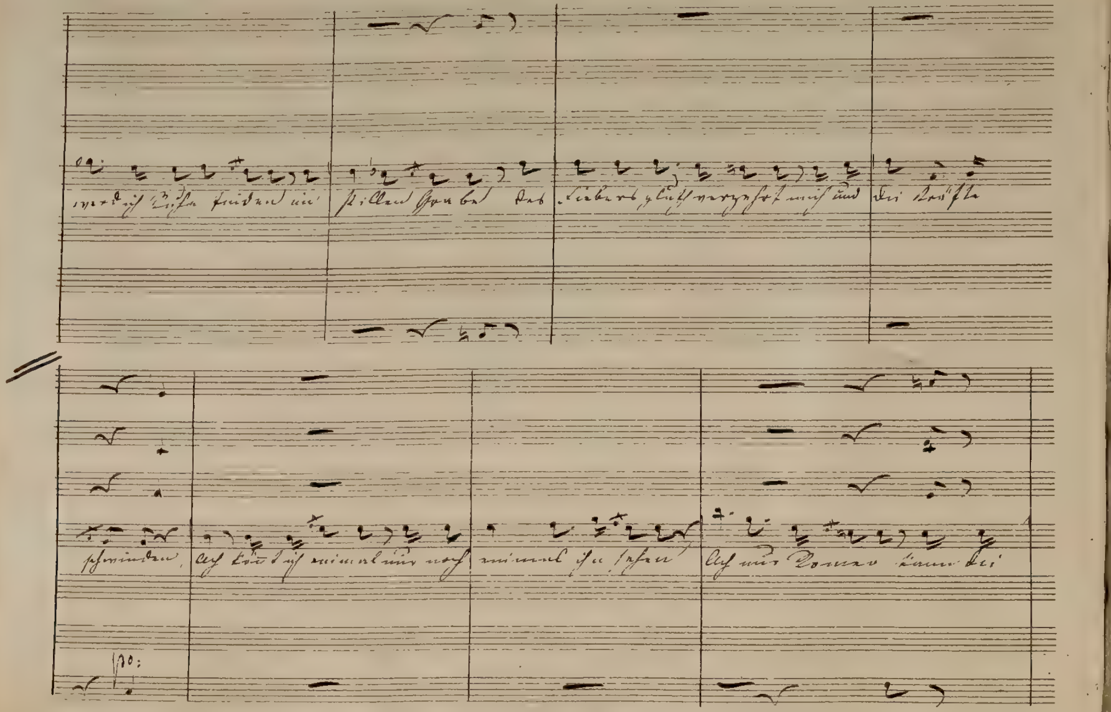


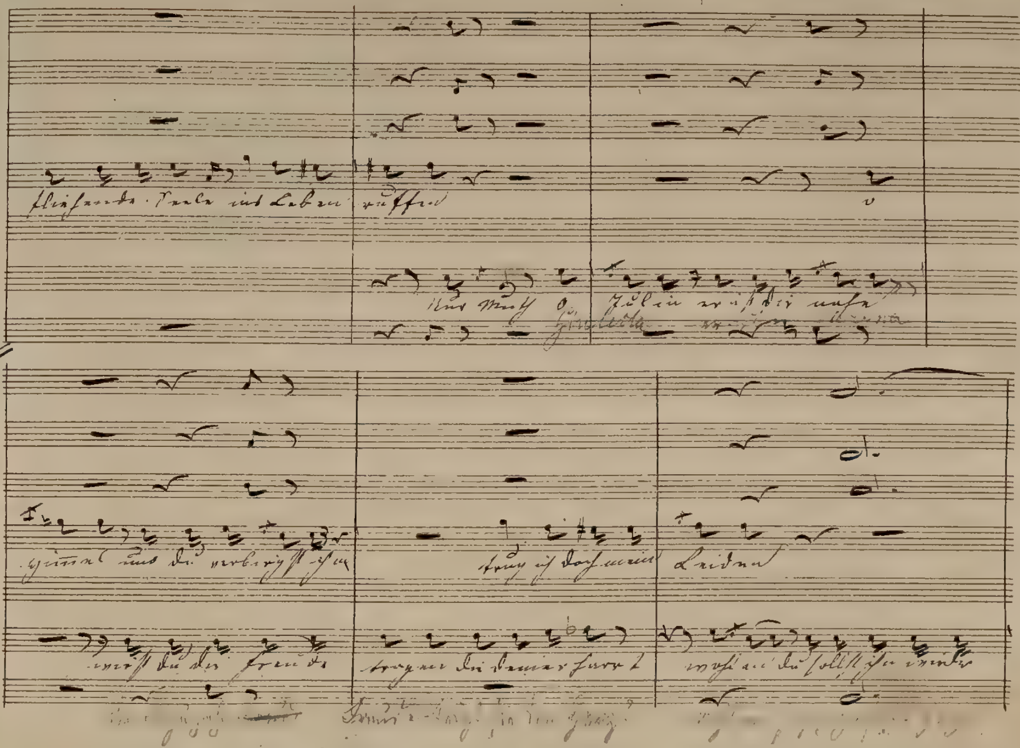


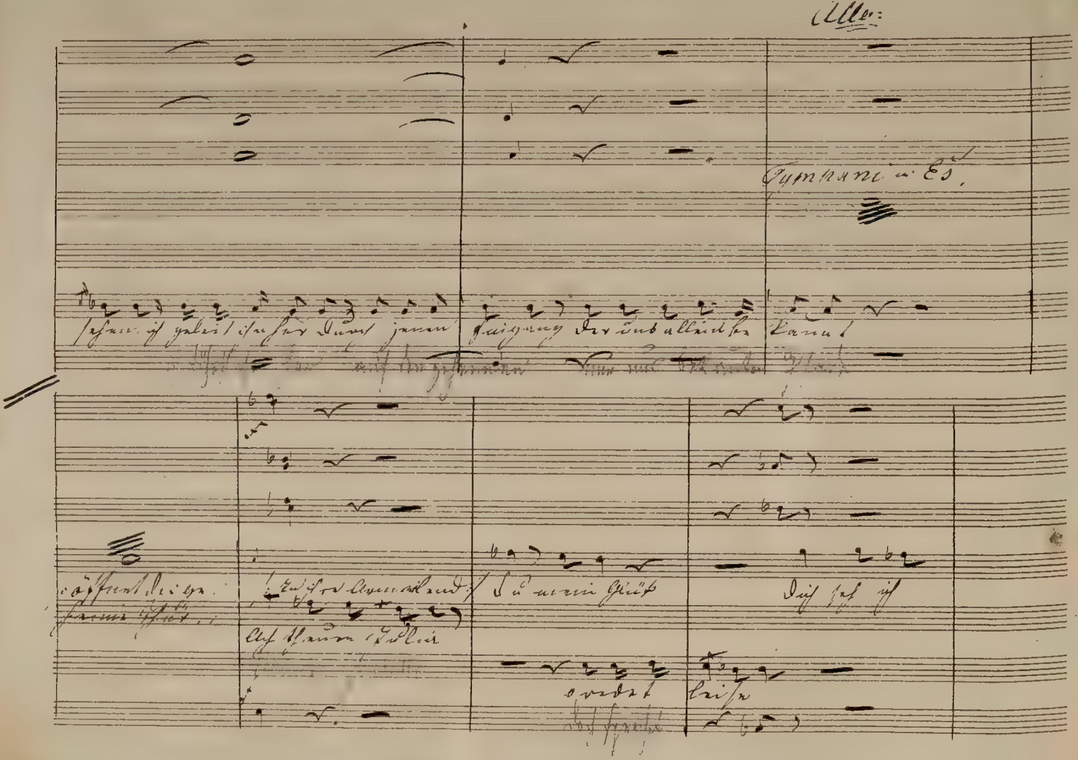

pizz
arco
pizz:
arco

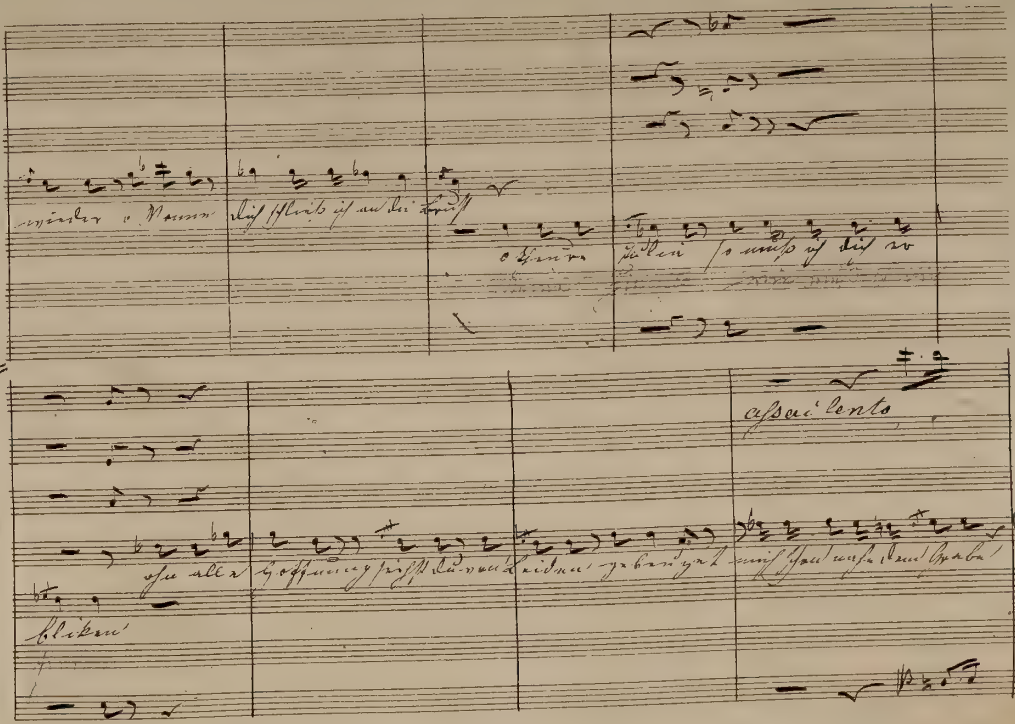
No. 5. Recit: dopo la Cavatina di Giulietta,

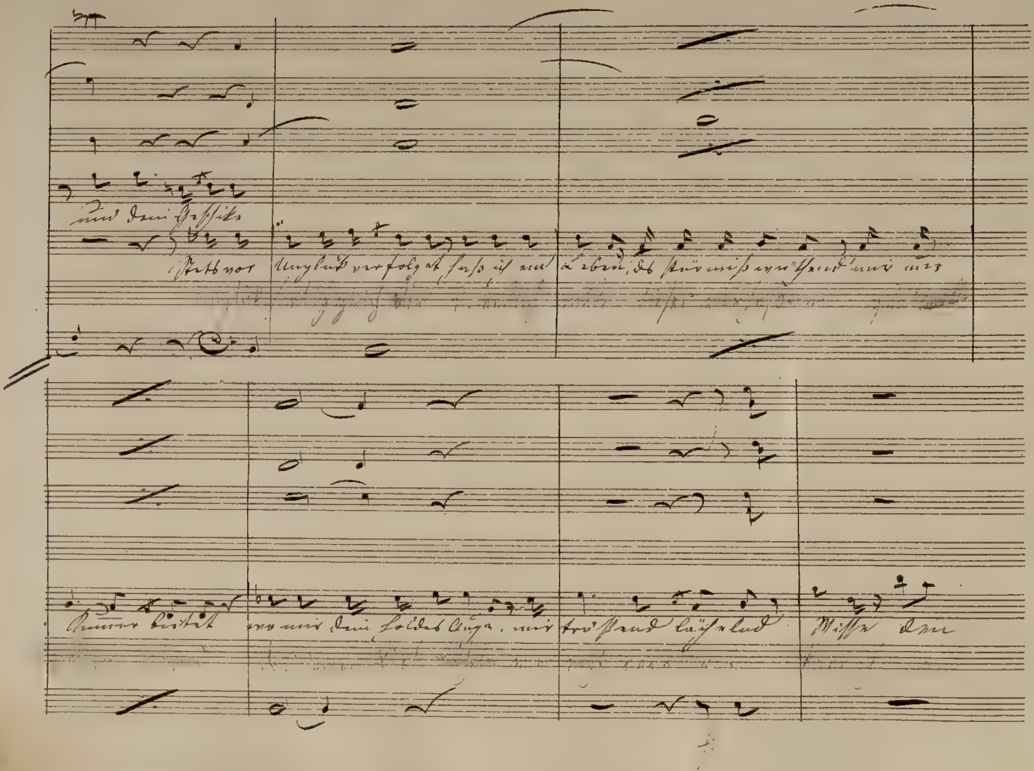


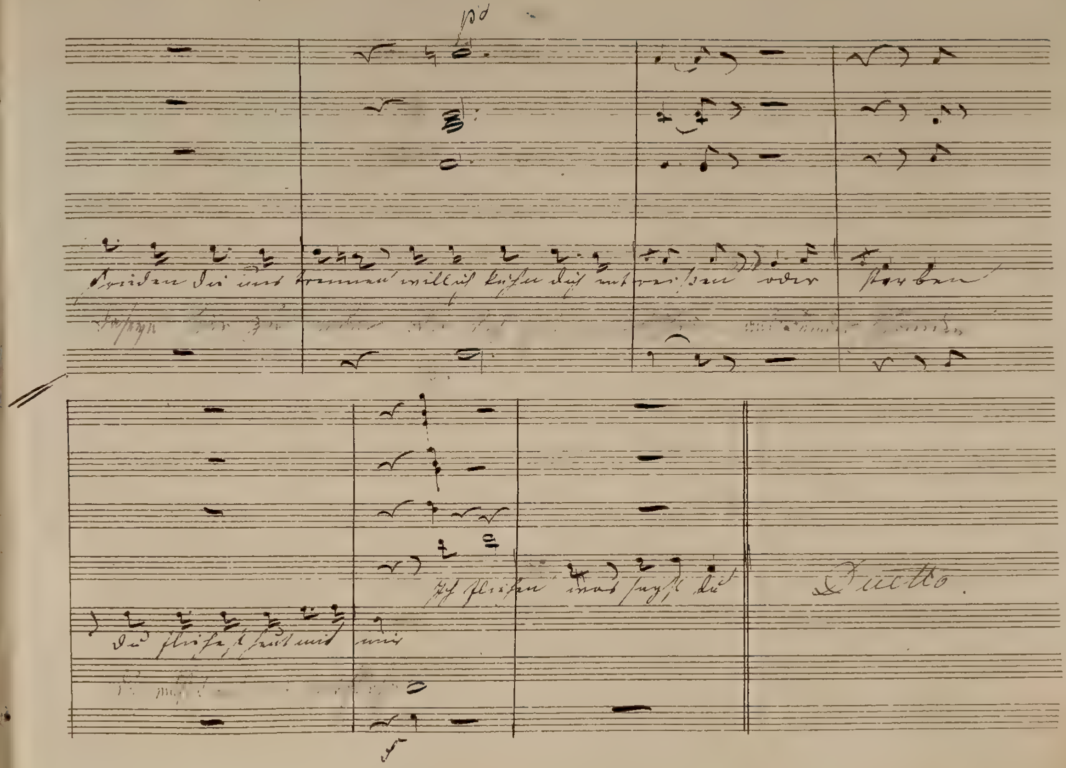


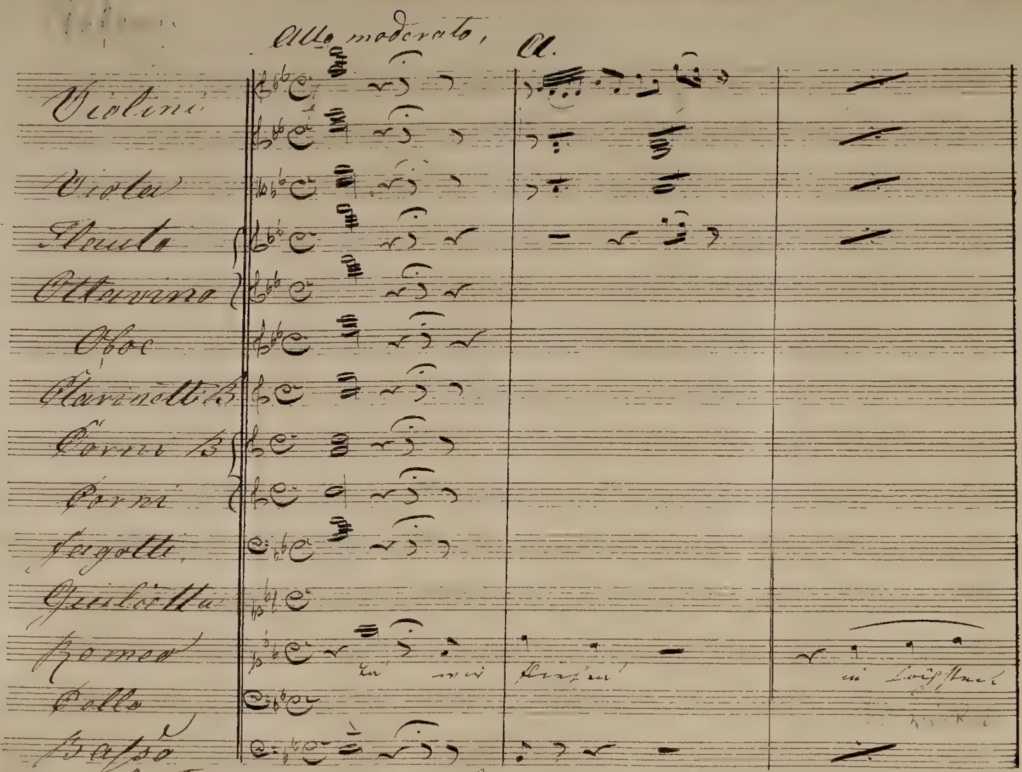



Allo:
Tympani in Es.

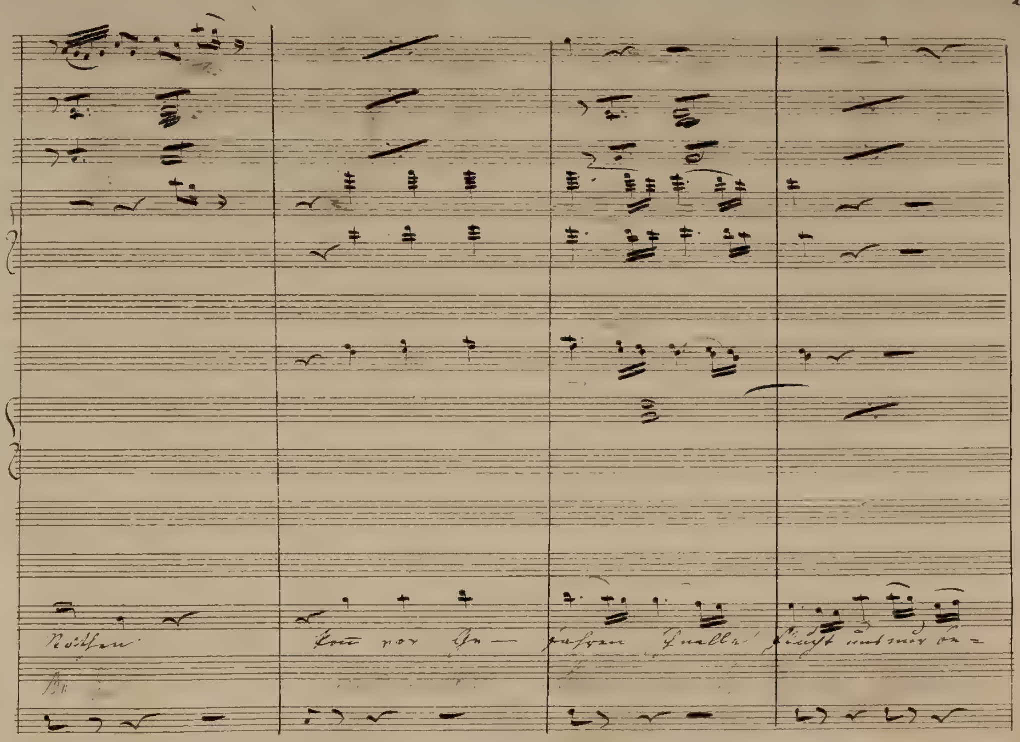

assai lento

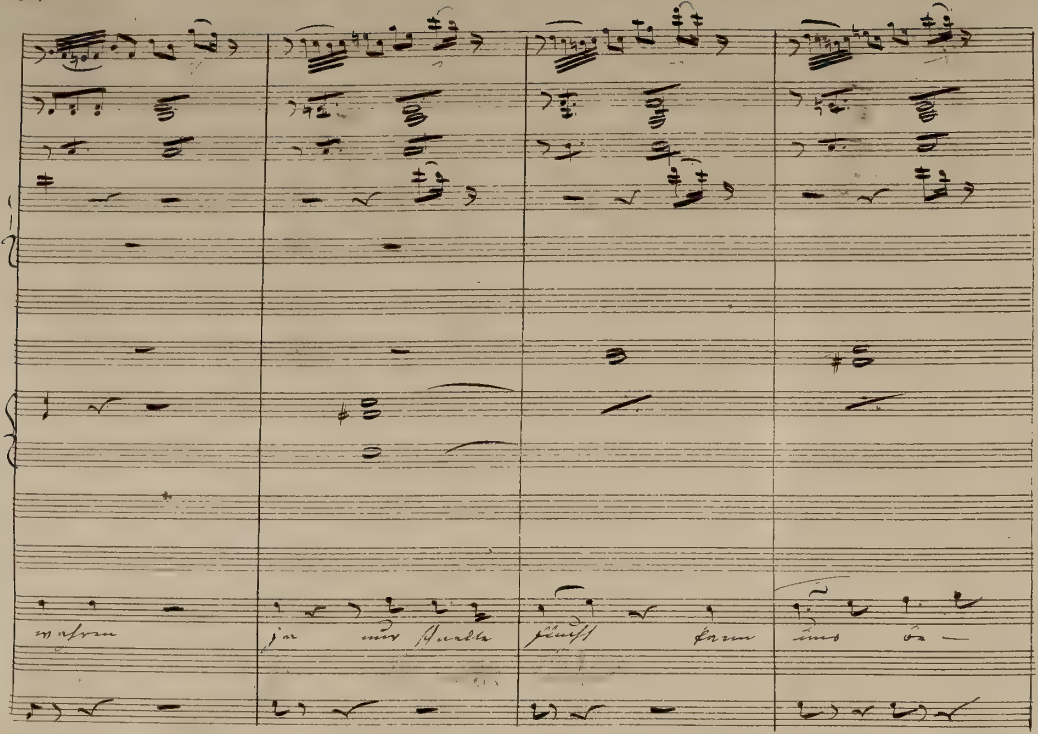


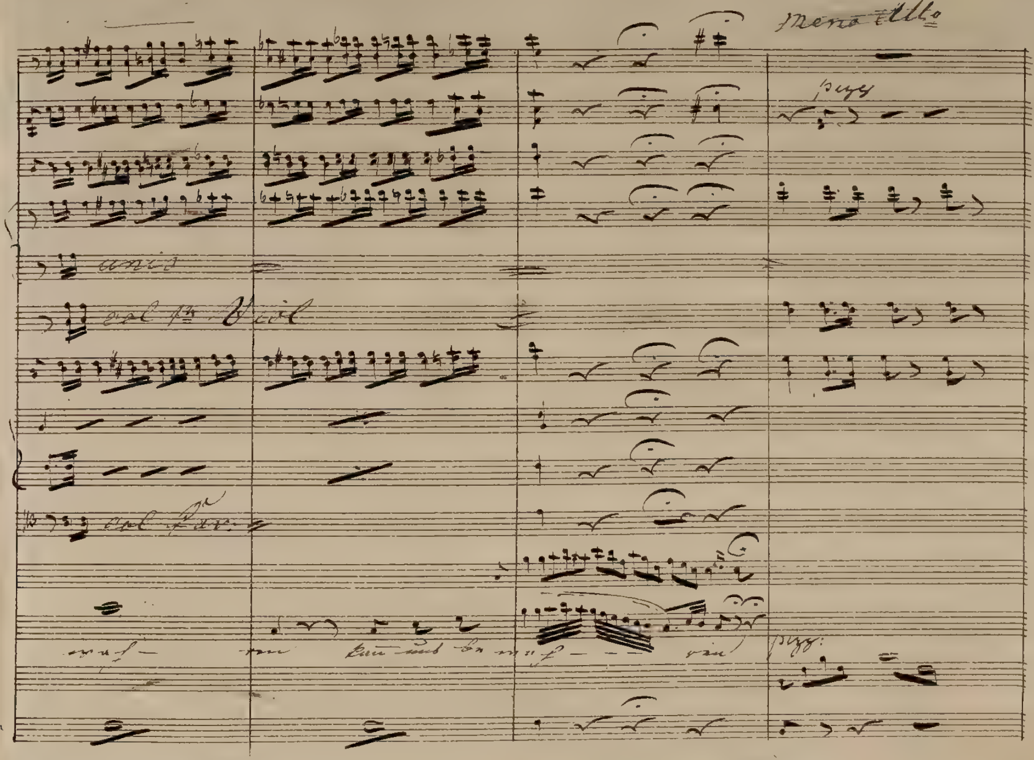

oder
sterben
Duetto.



NB: Trombe et Trombone im Anfang!






Meno Allo
pizz
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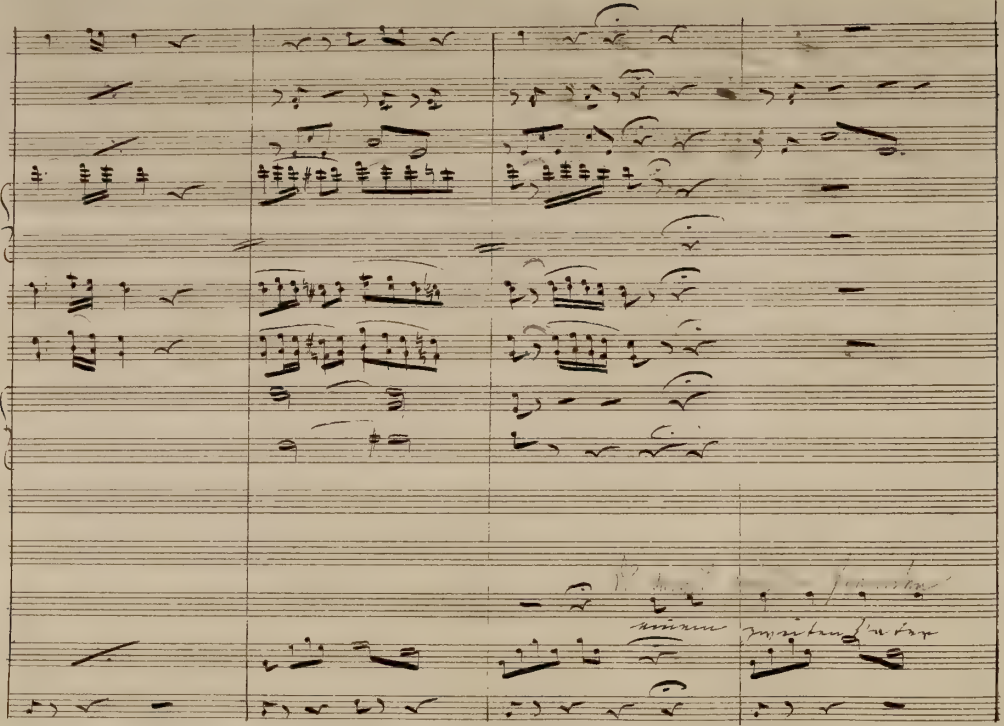

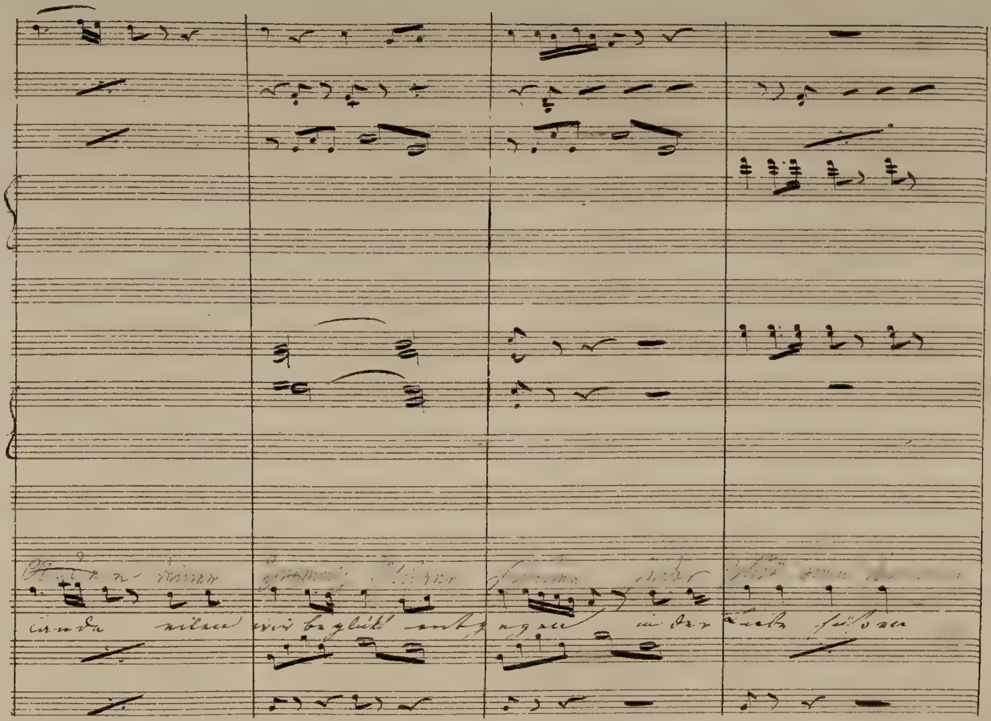

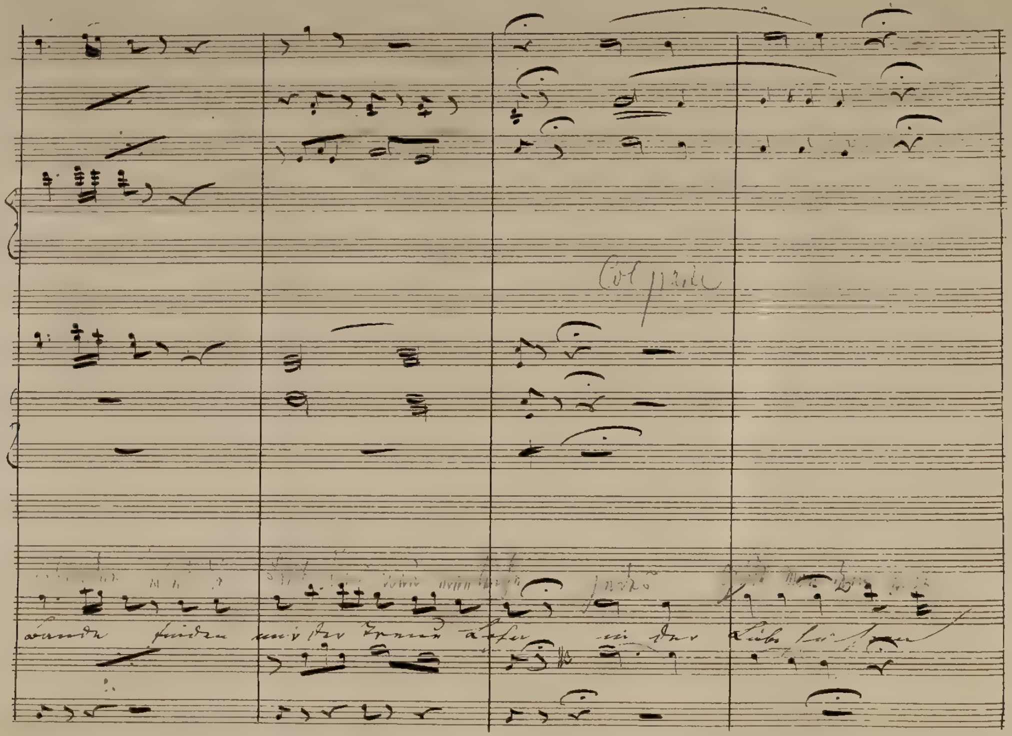

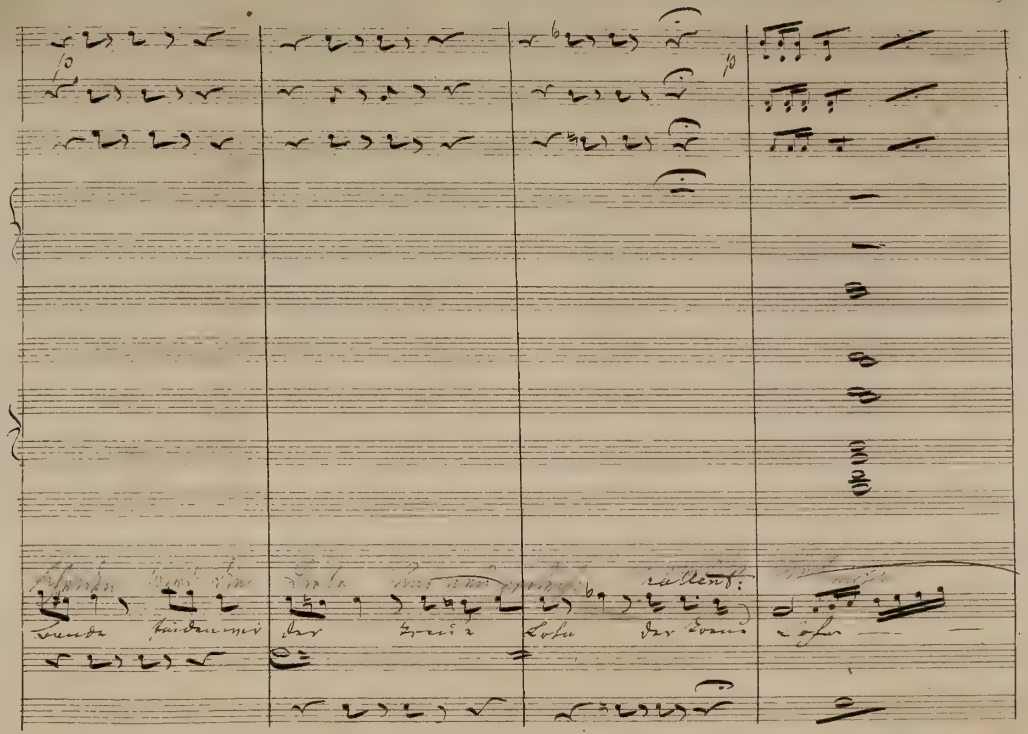
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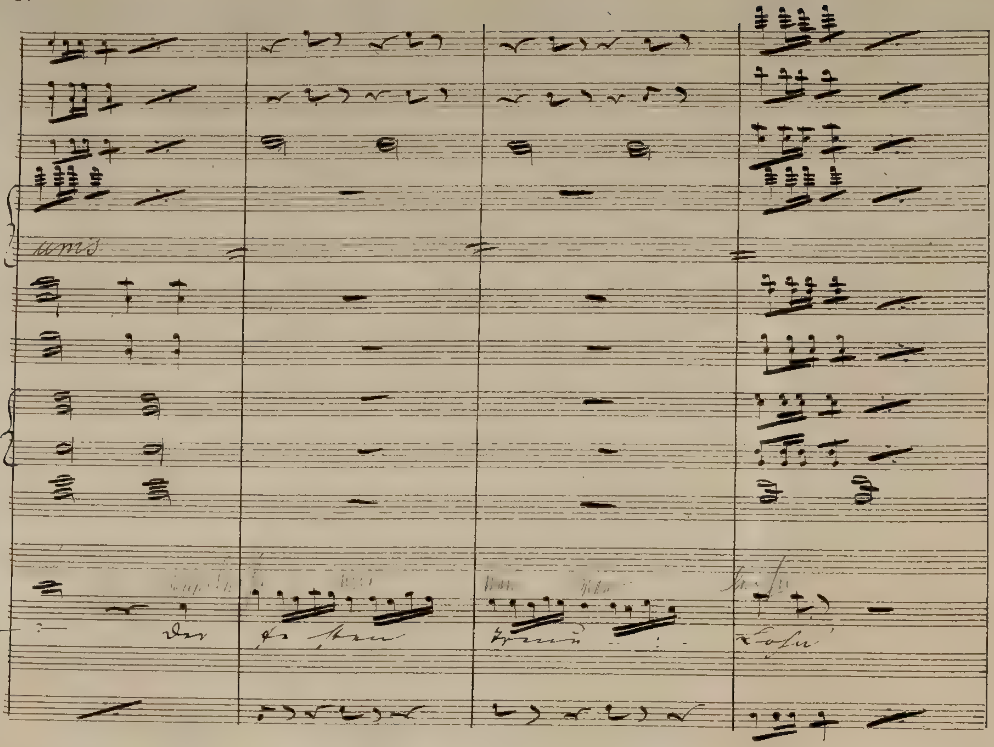

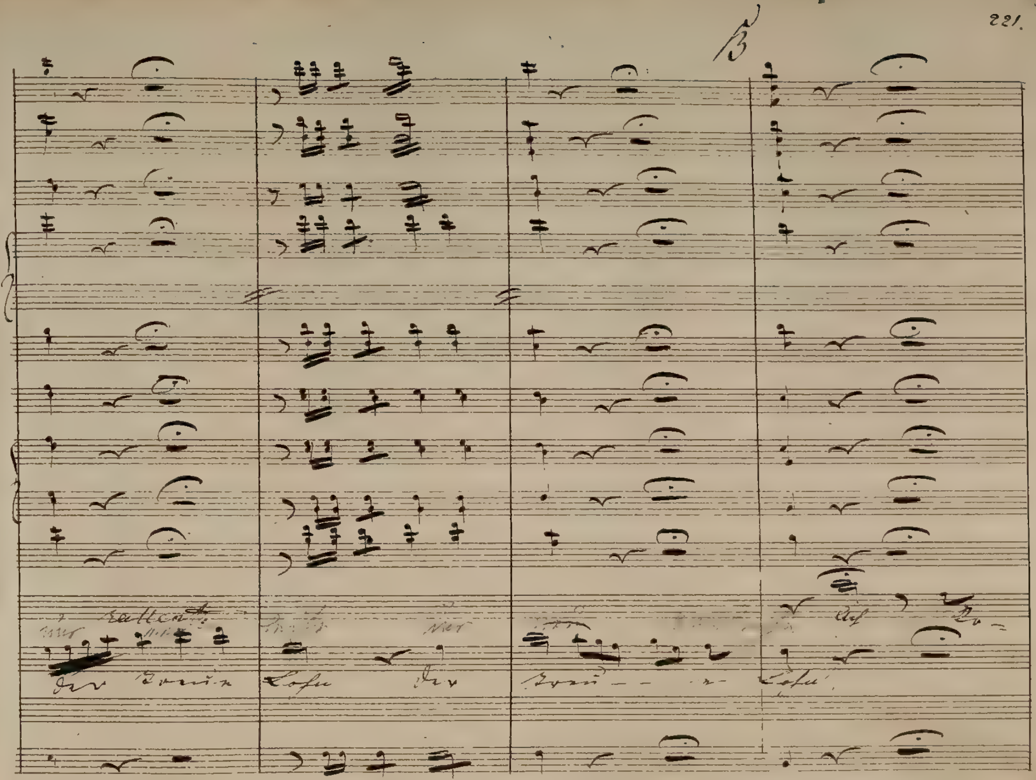
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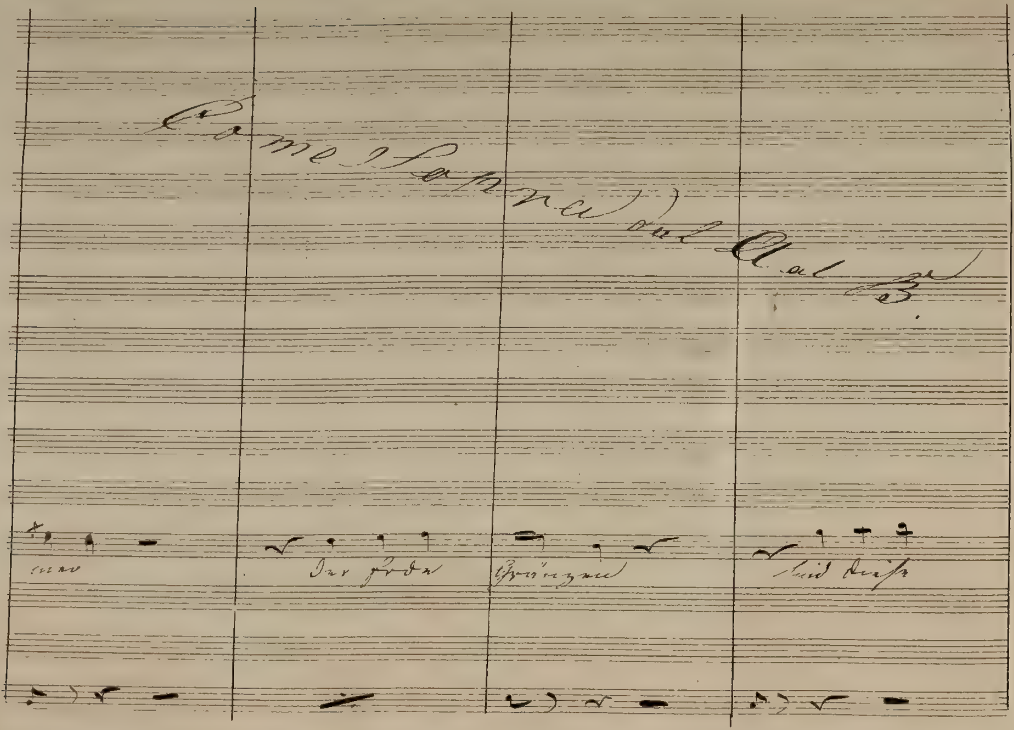
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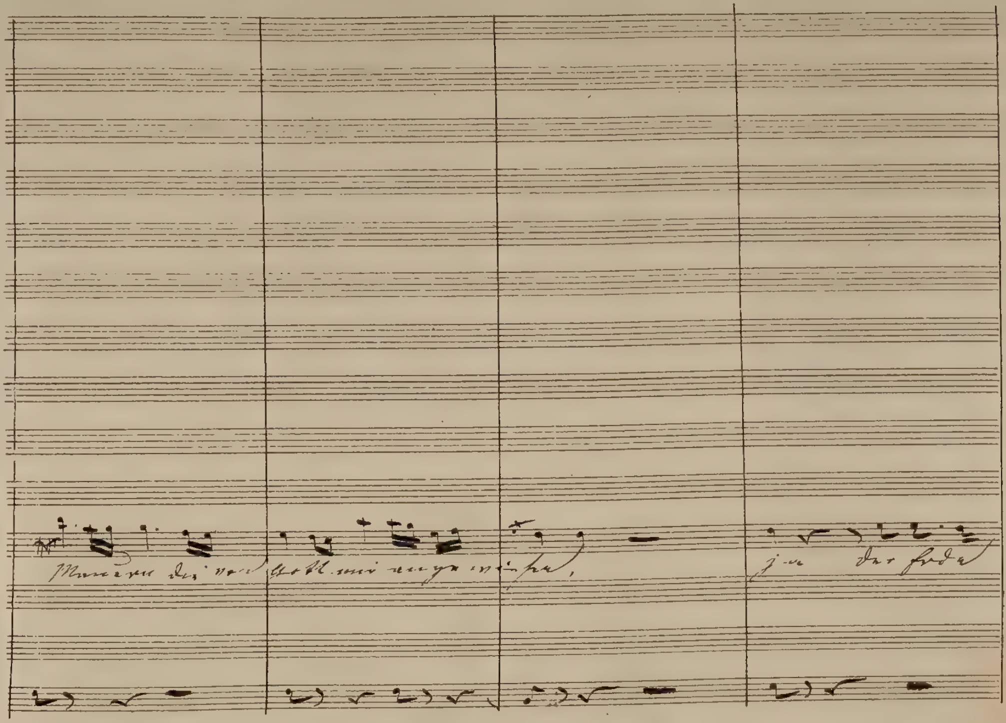
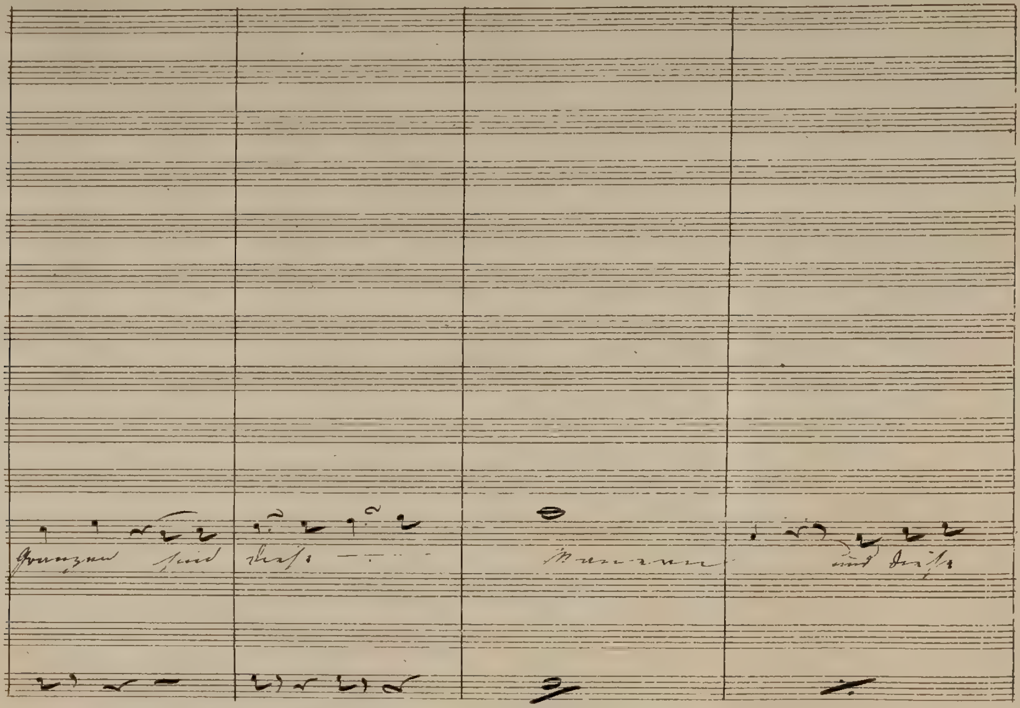
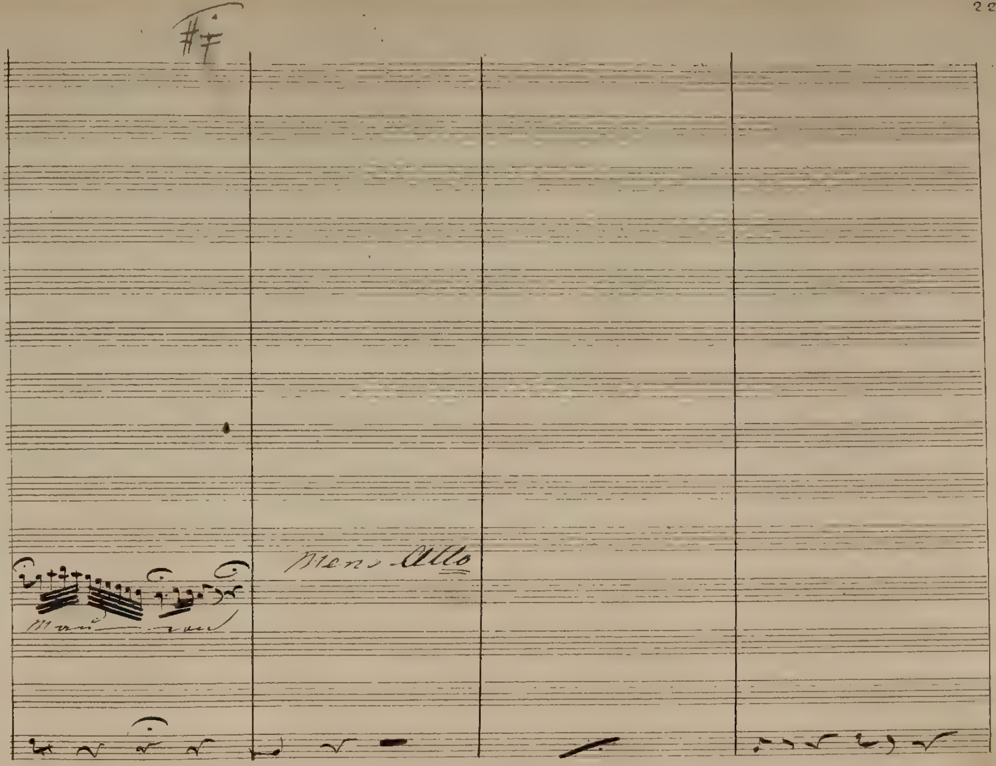
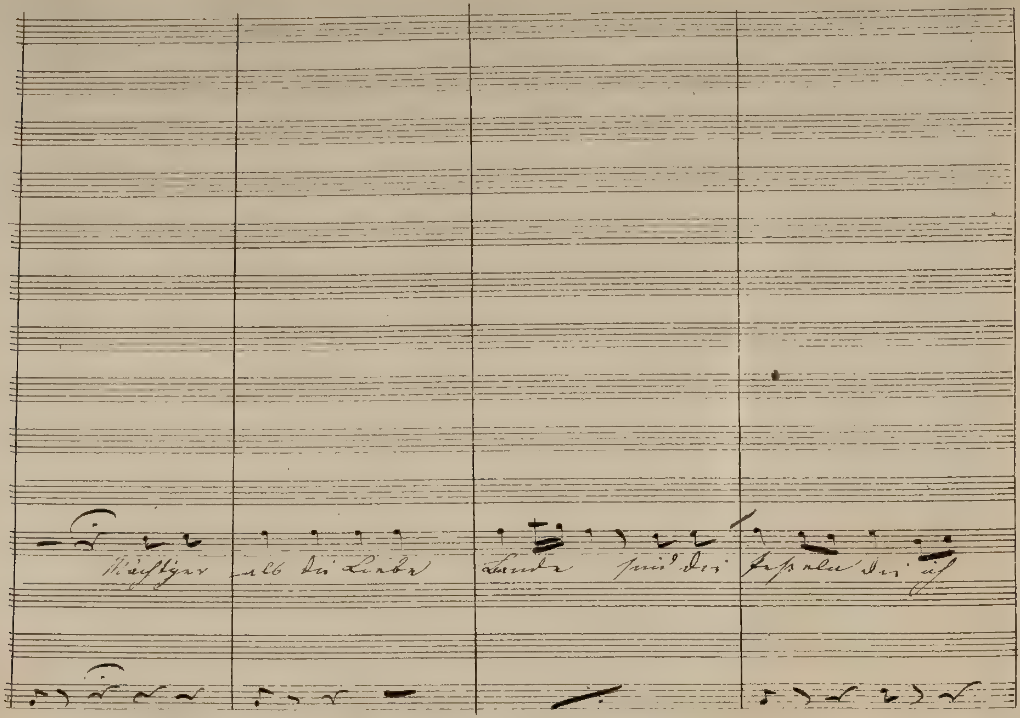
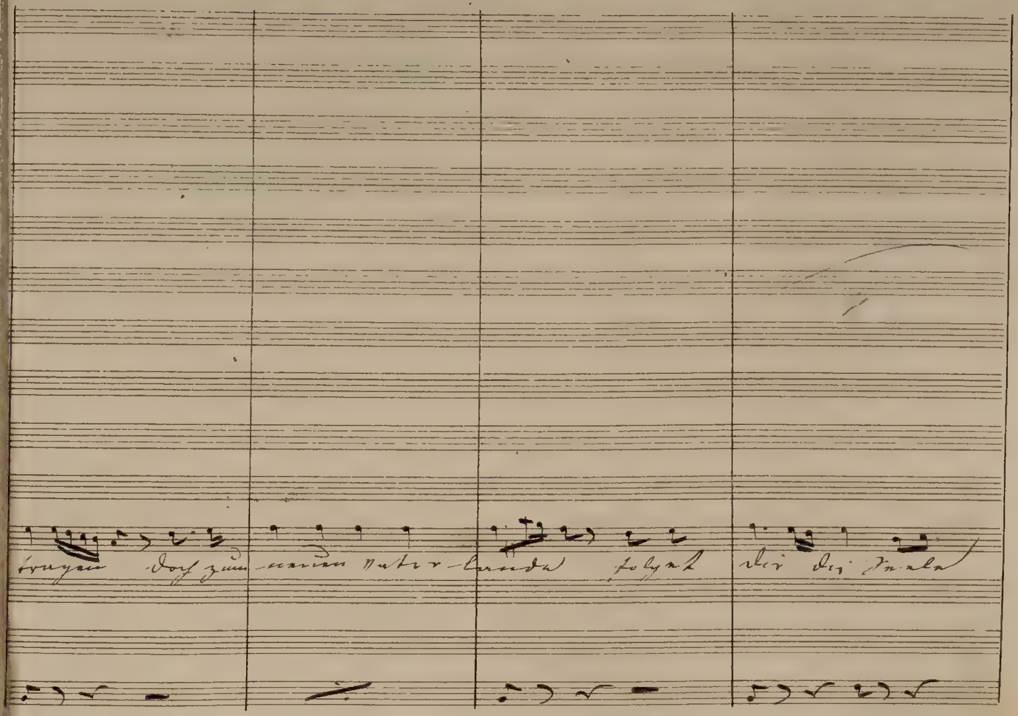
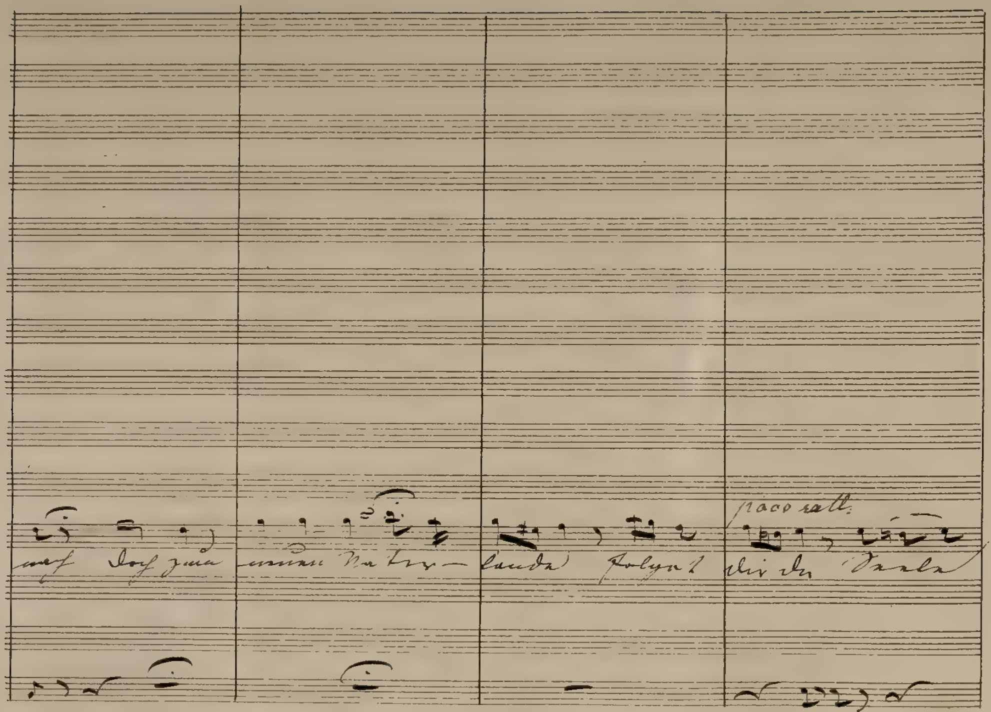





Meno Allo


mächtiger als die Liebe Laute sind die Fesseln die ich

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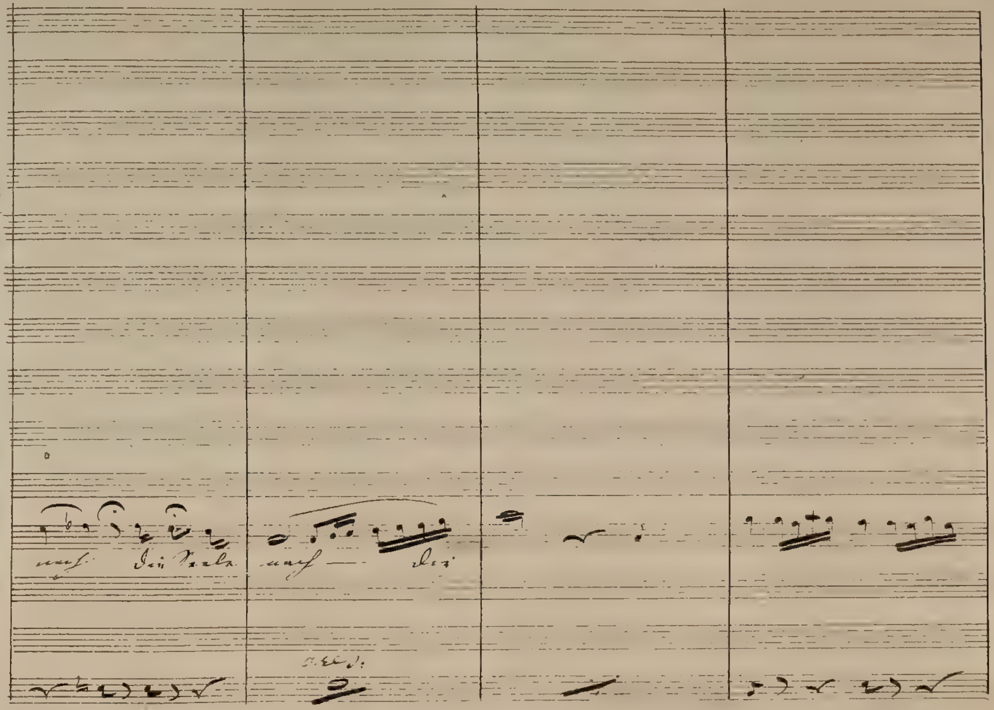

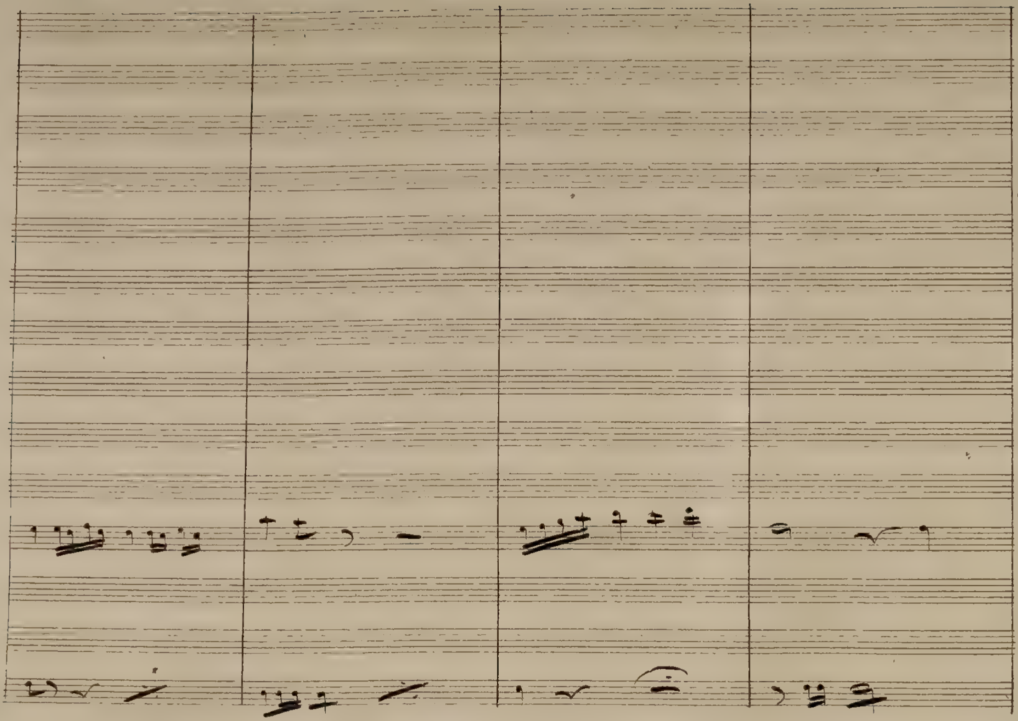

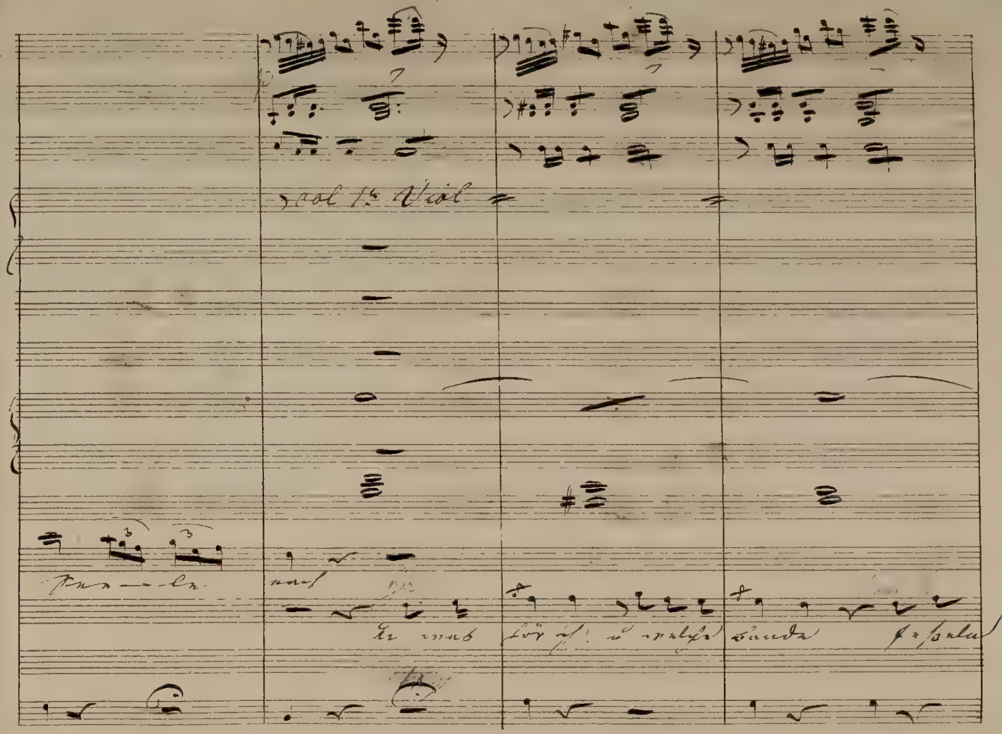
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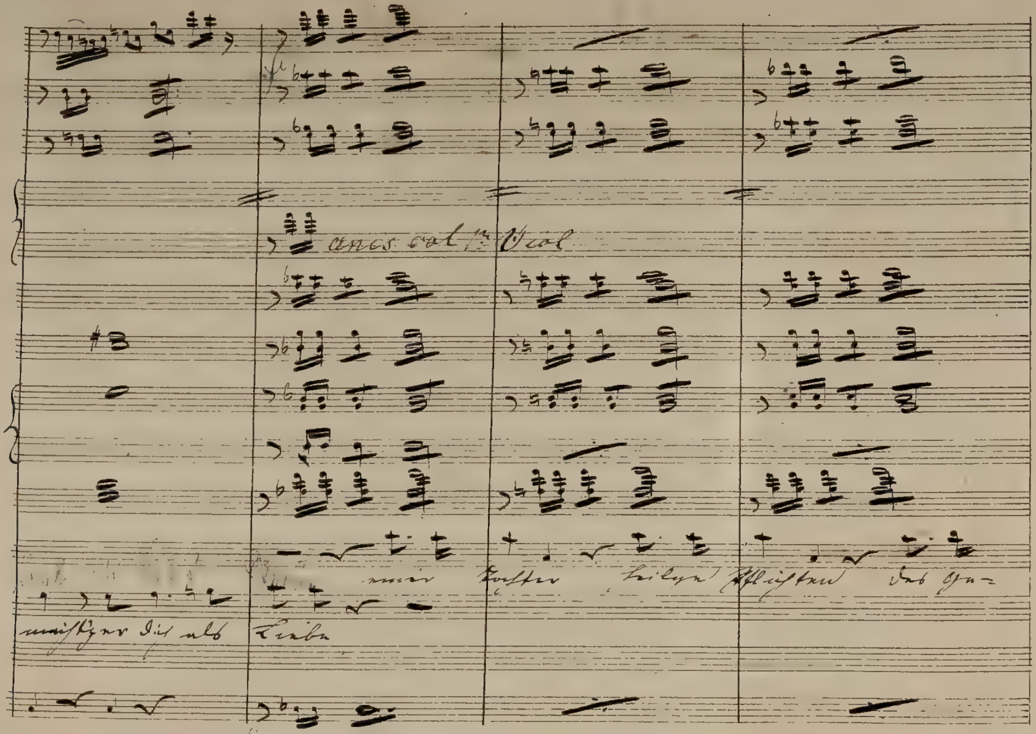

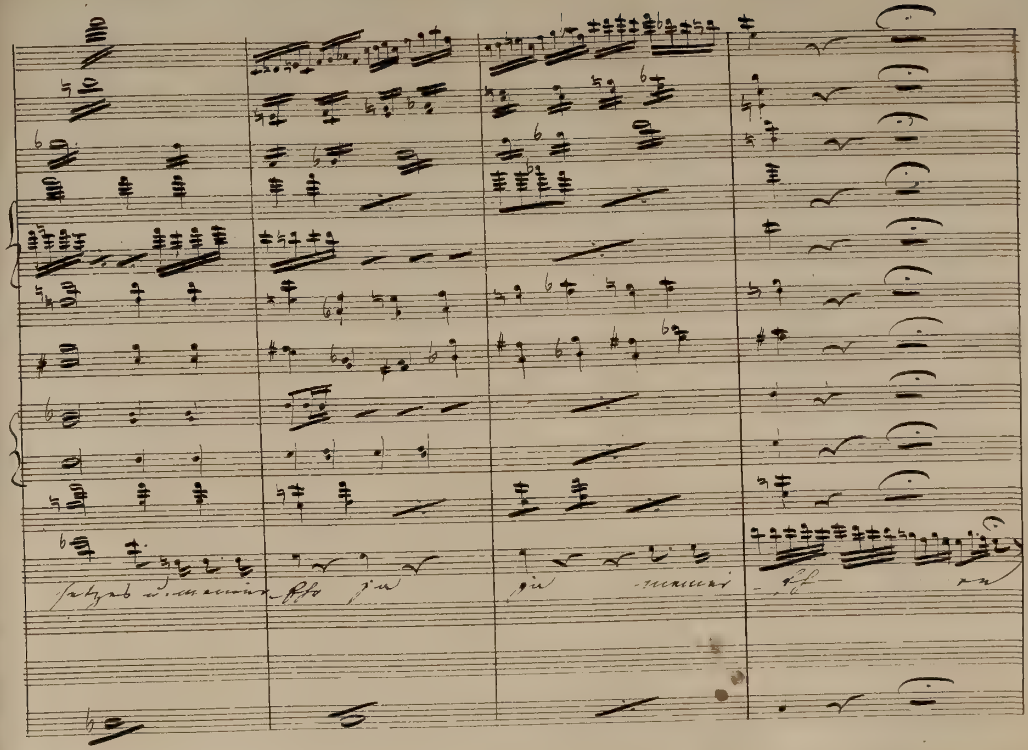

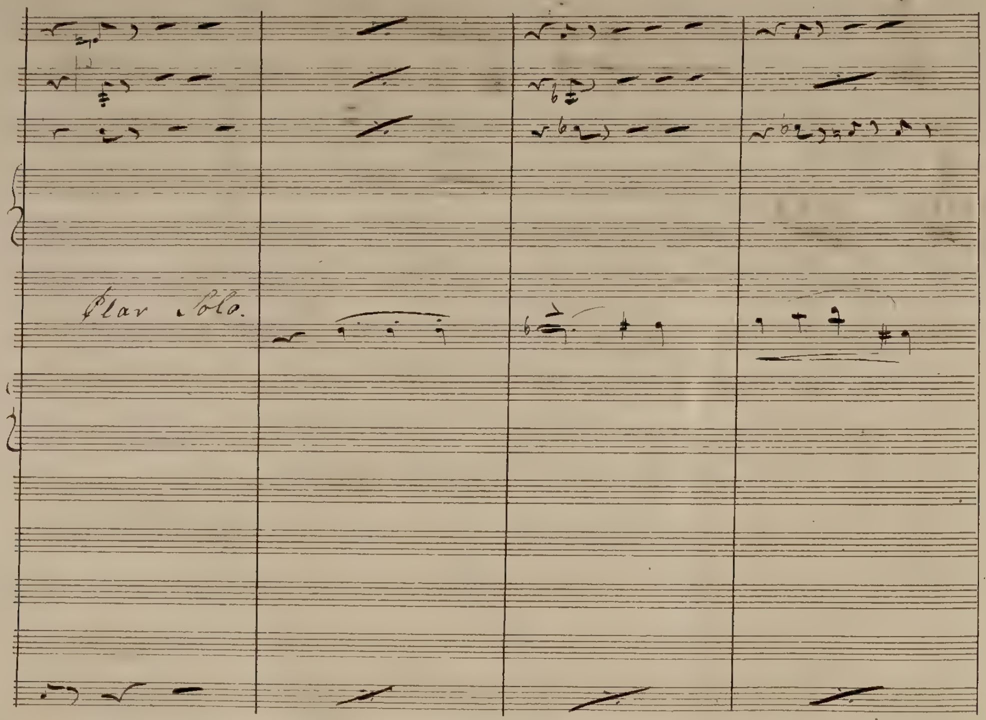
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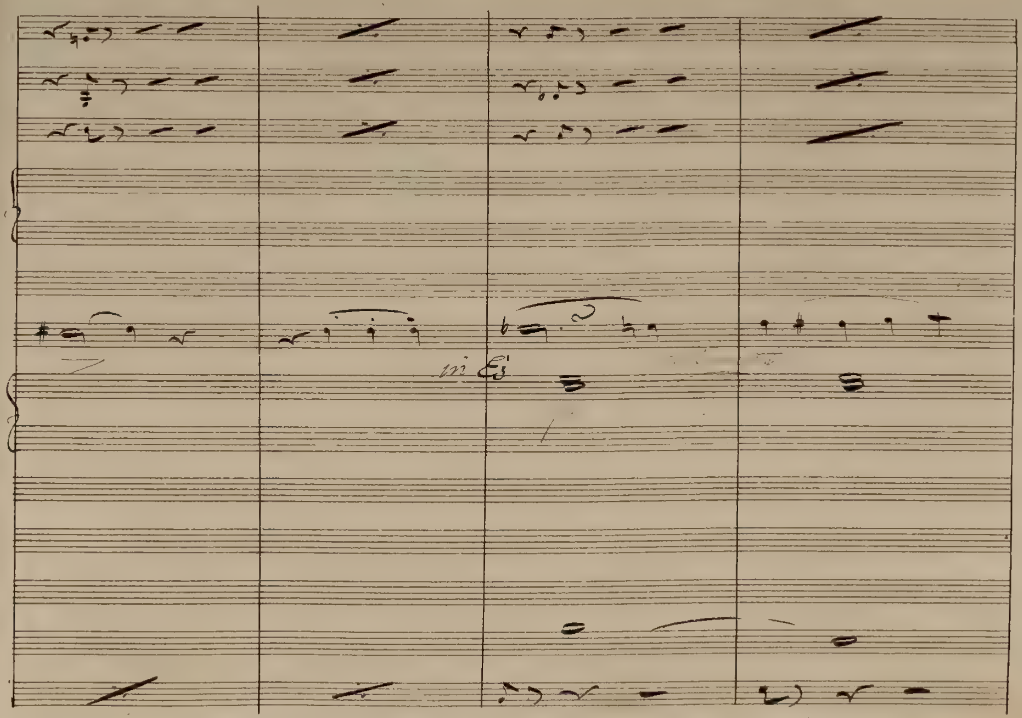
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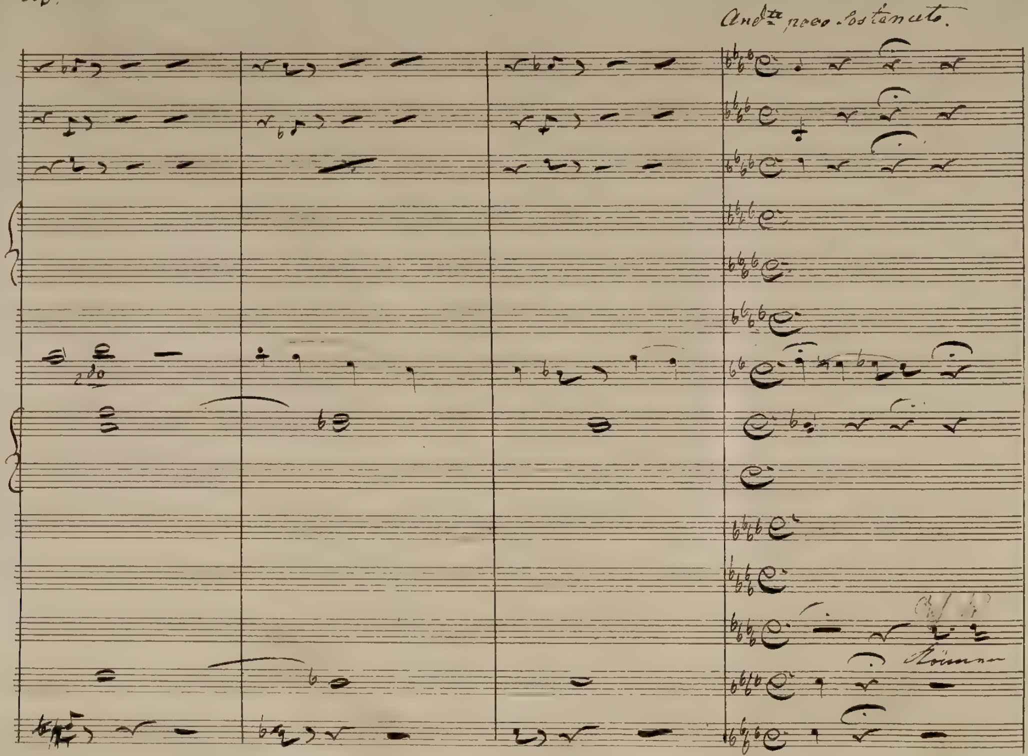
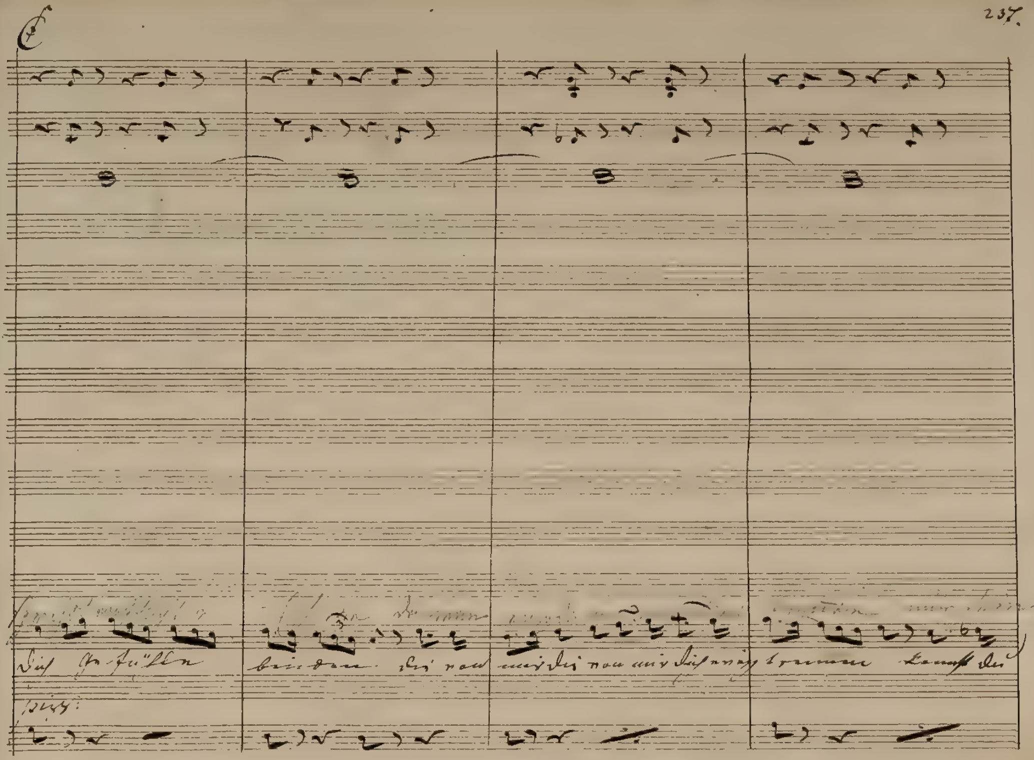
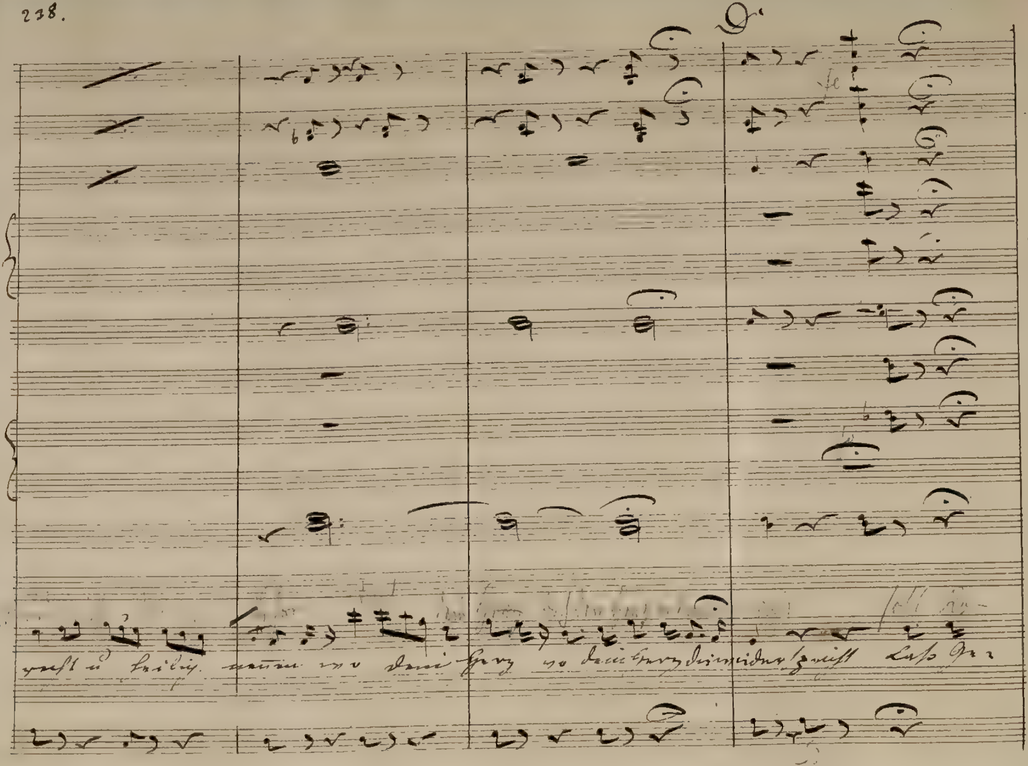
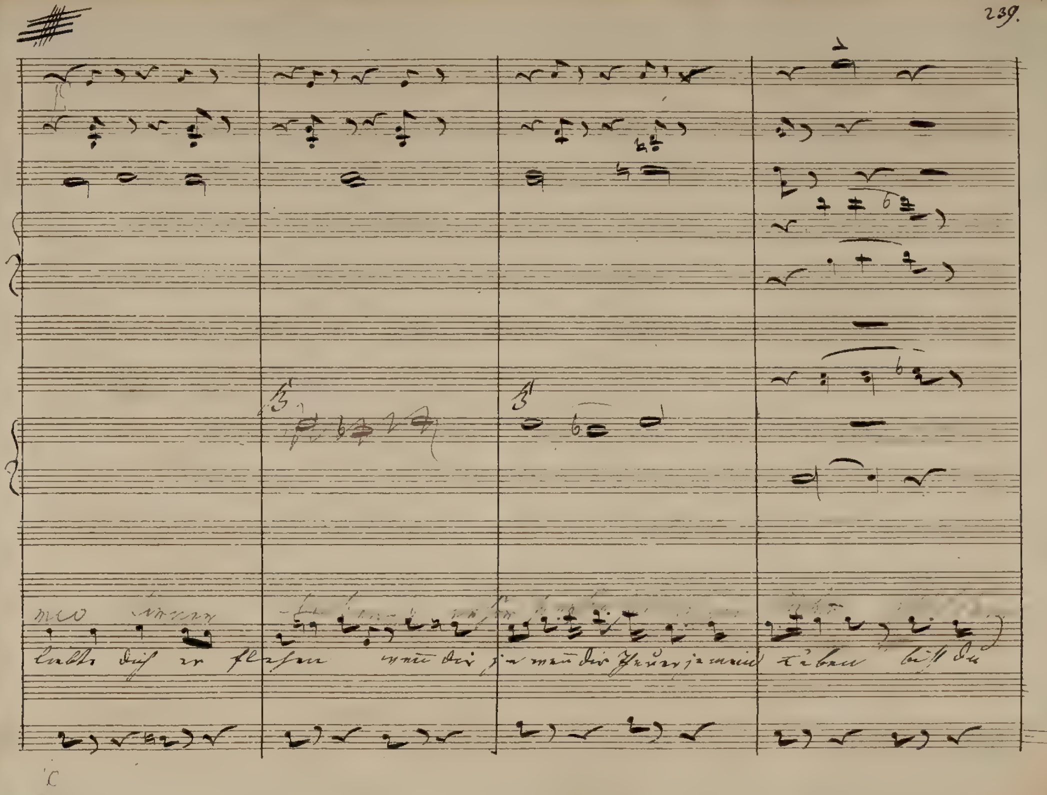
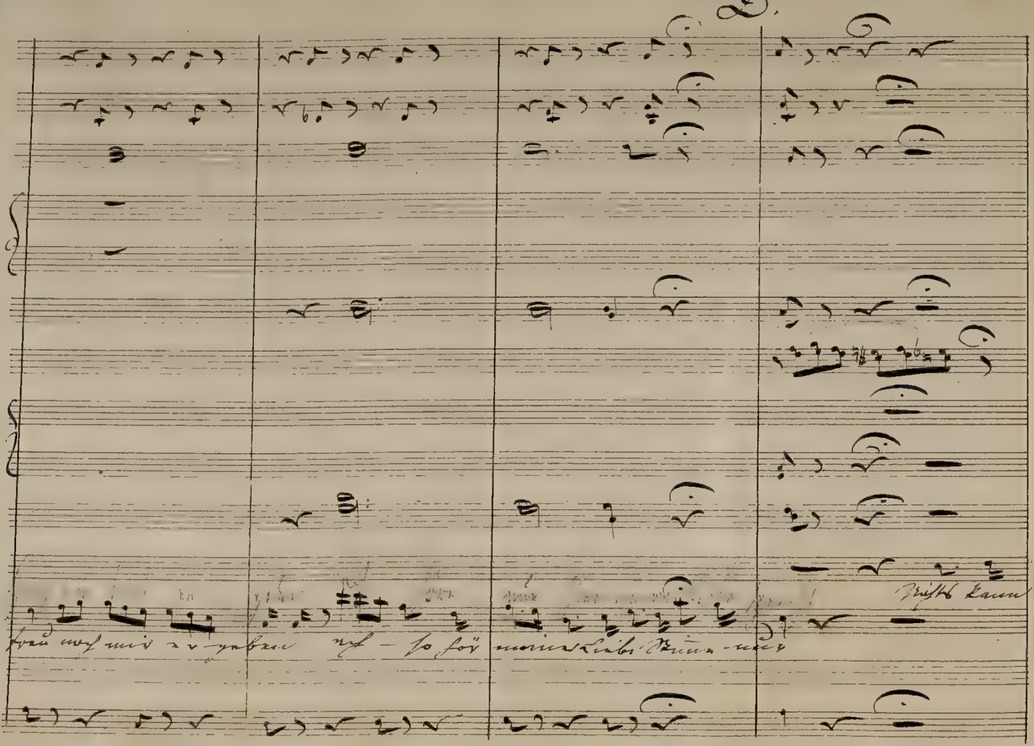
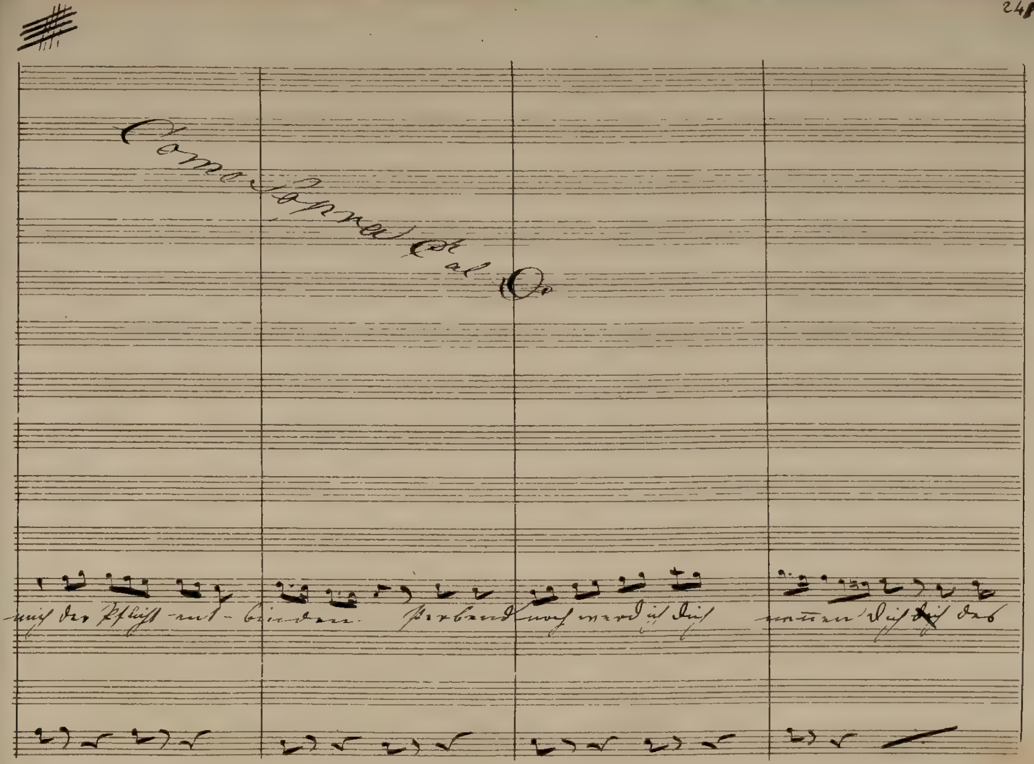

And.te poco sostenuto.

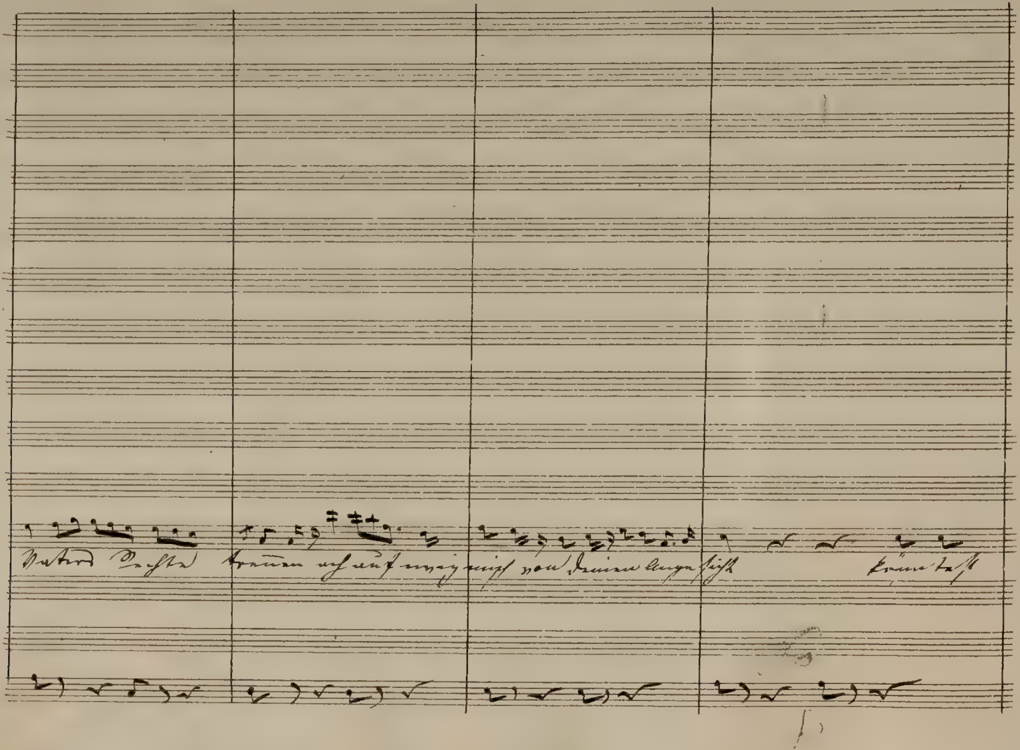


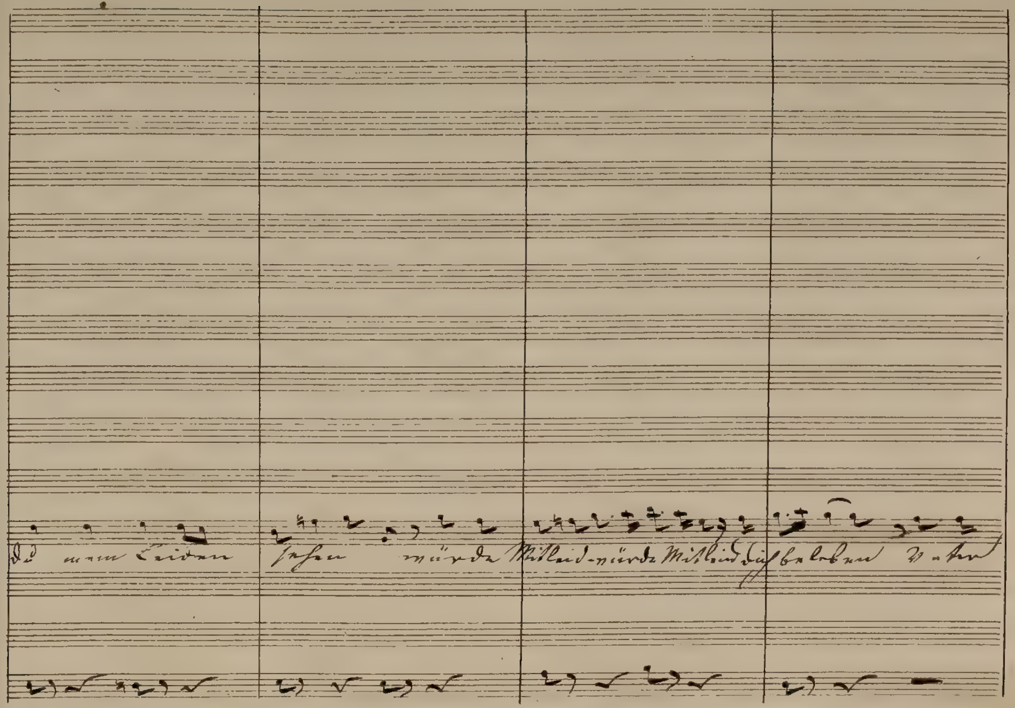


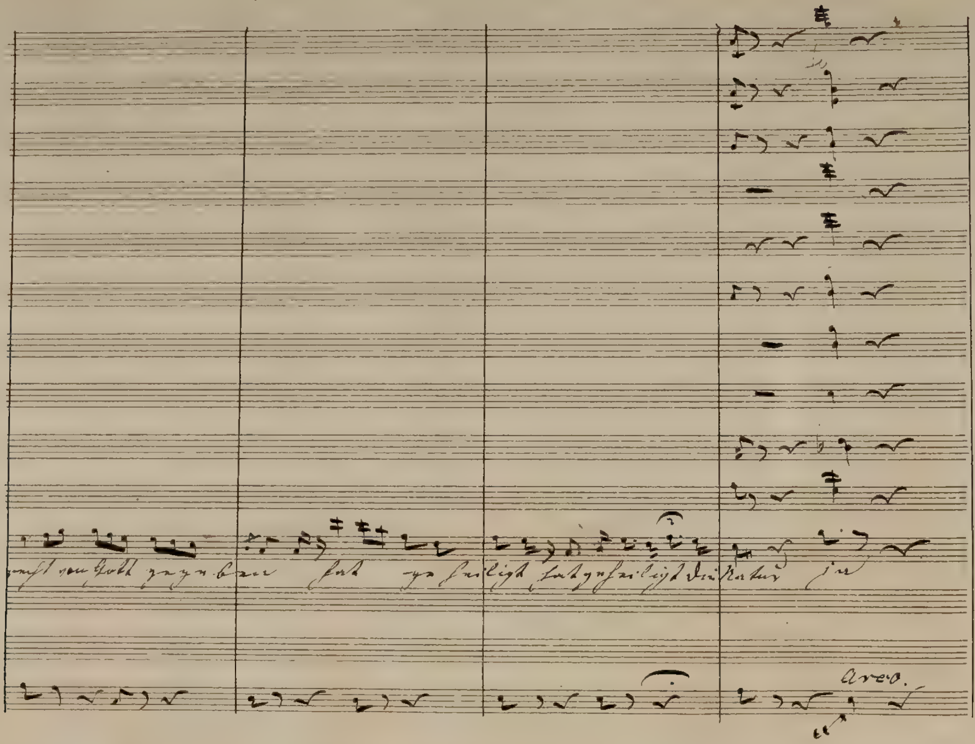









Die meine Leiden sehen würde Mitleid - würde Mitleid dich beleben Vater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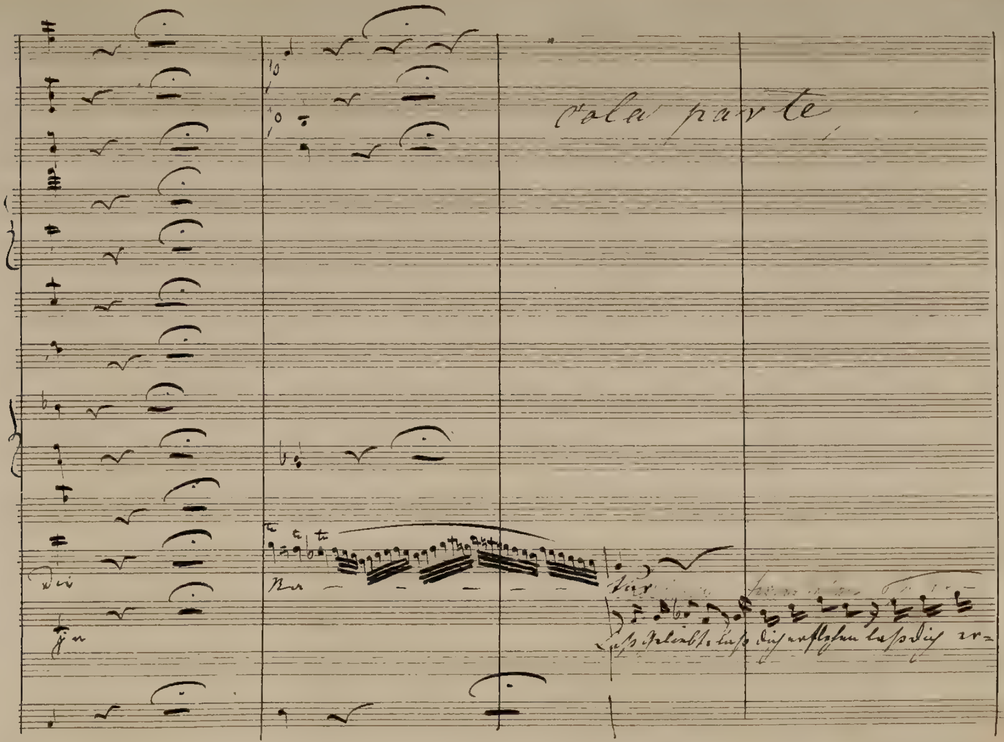
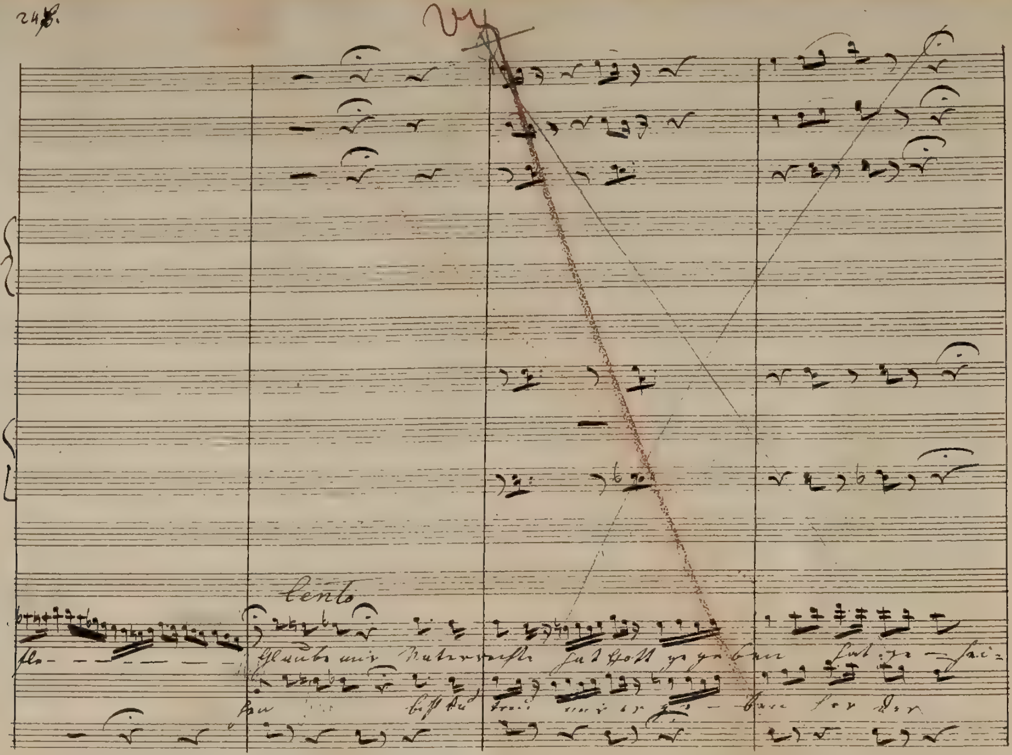

colla parte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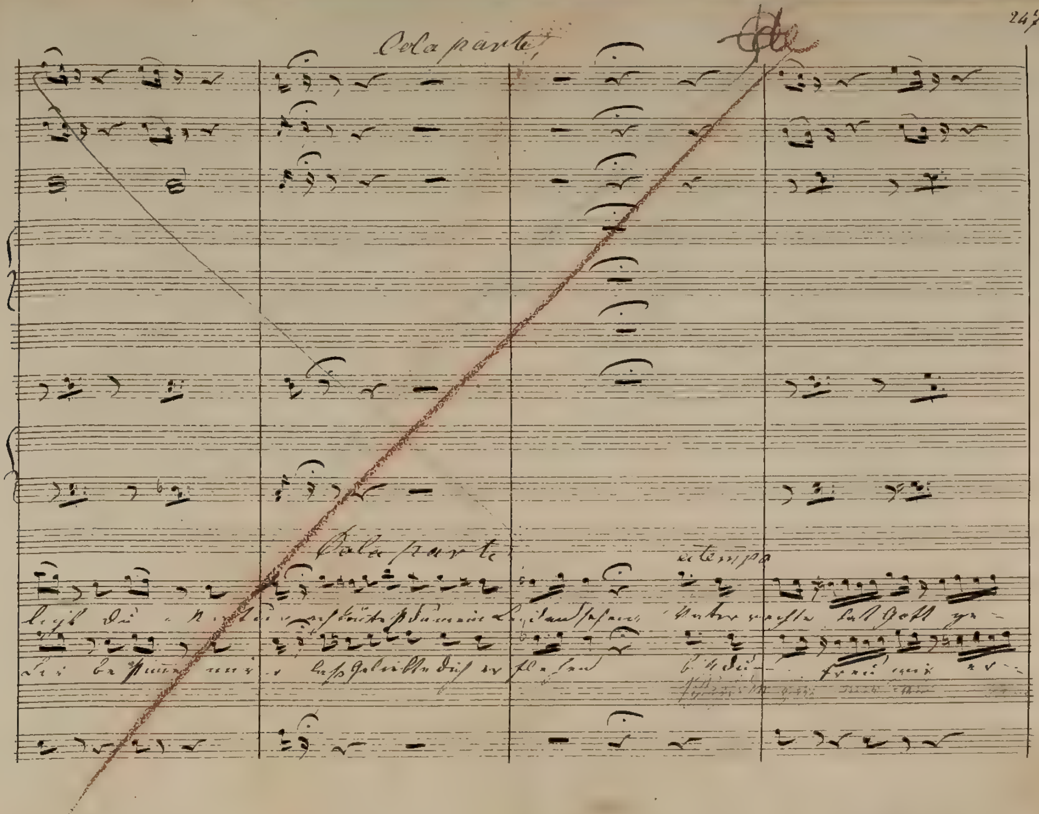
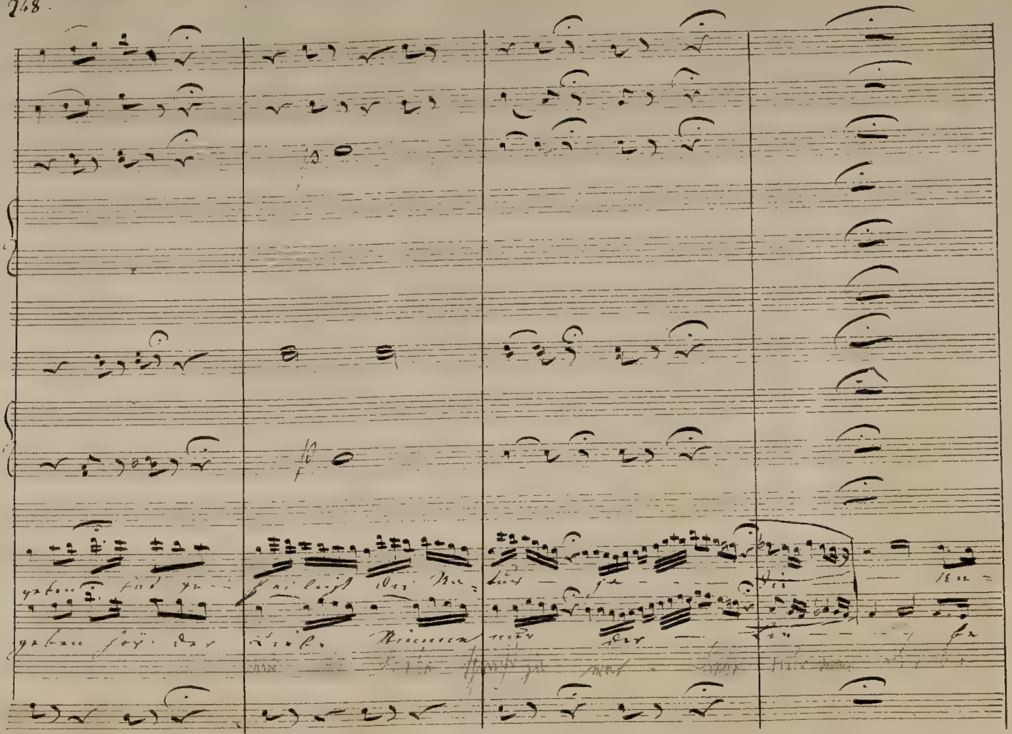
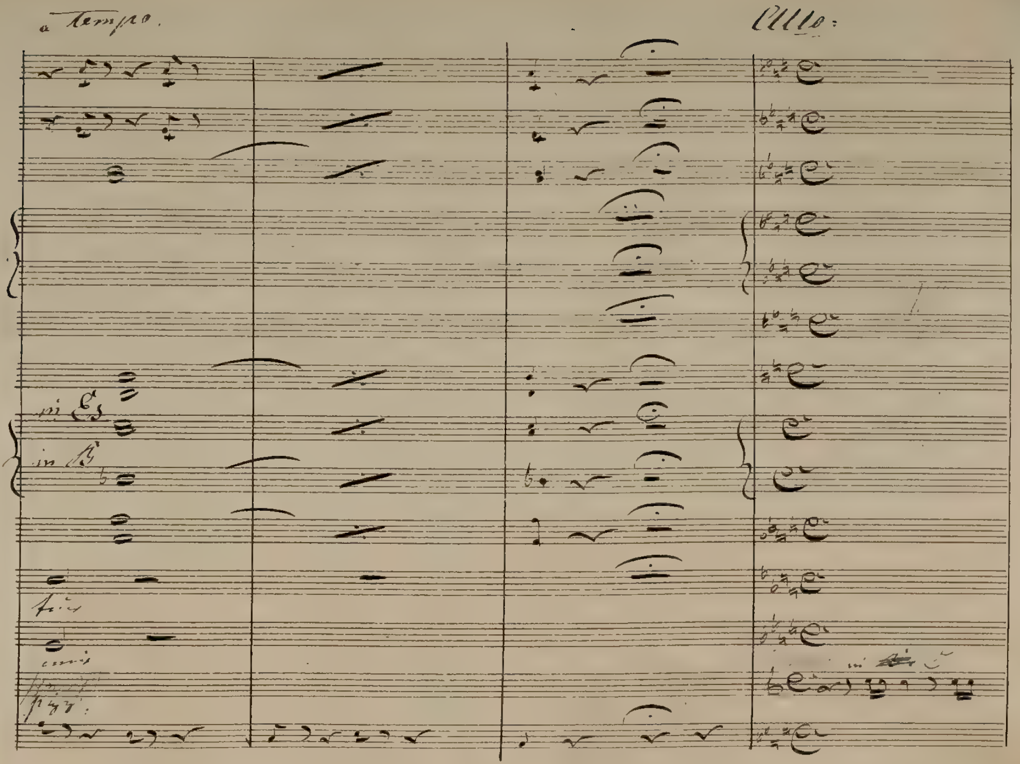

Cola parte
Cola parte
atempo




a Tempo.
Allo:
in Es
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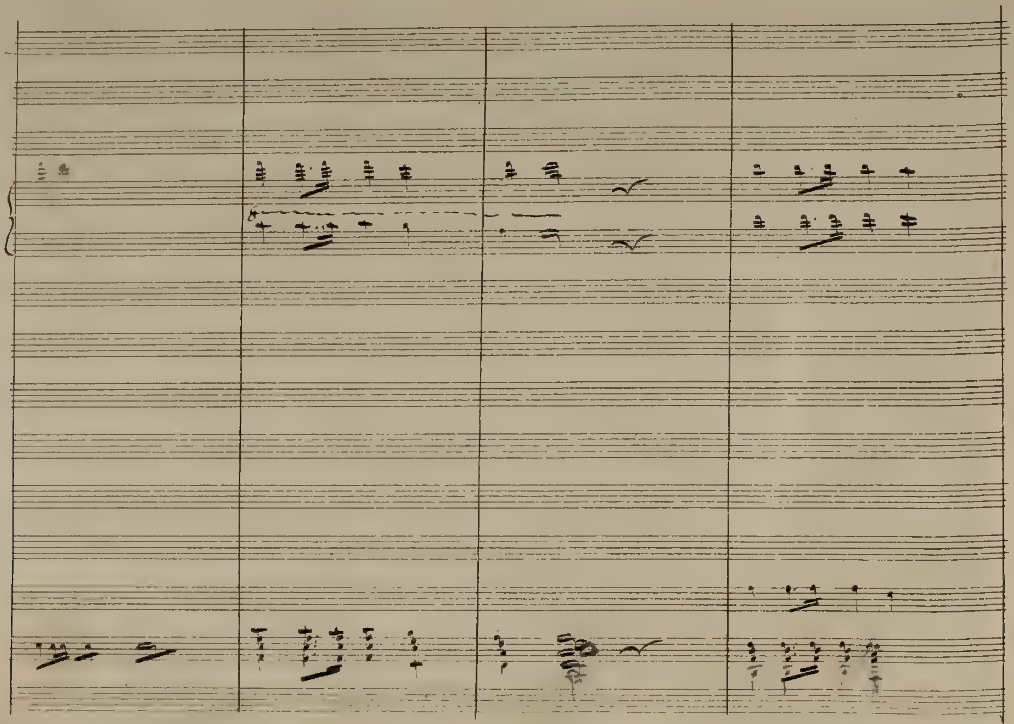

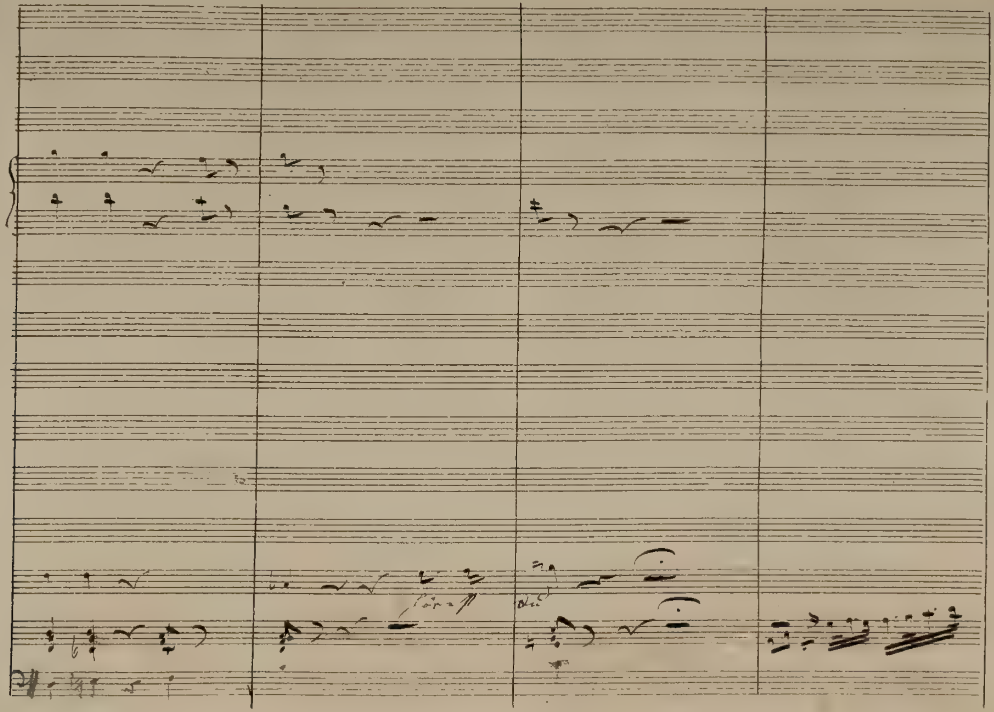

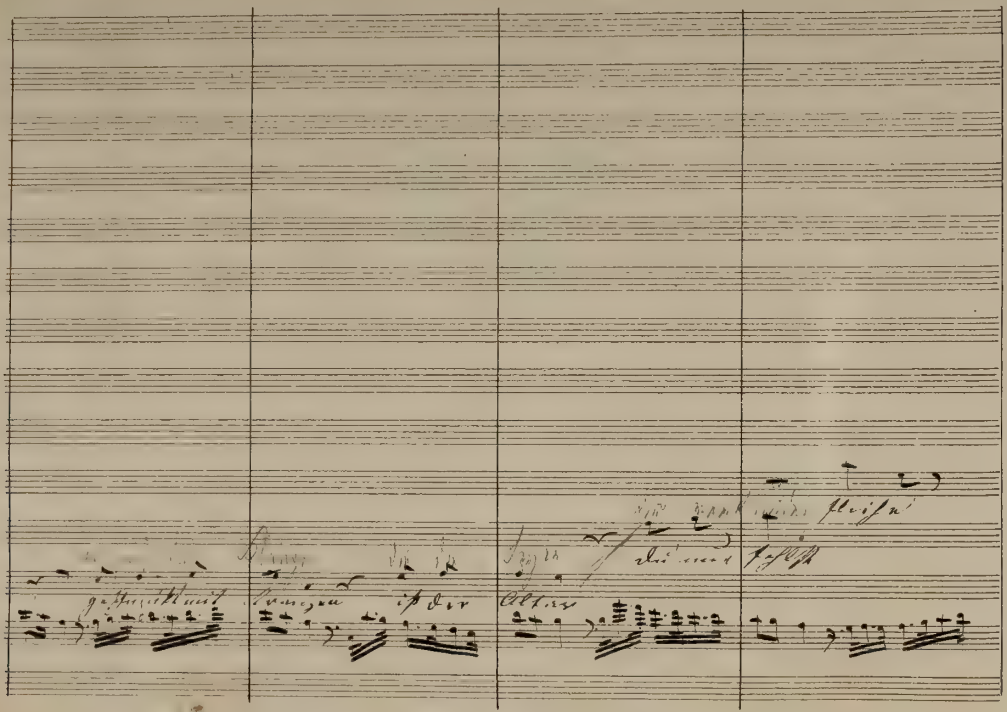

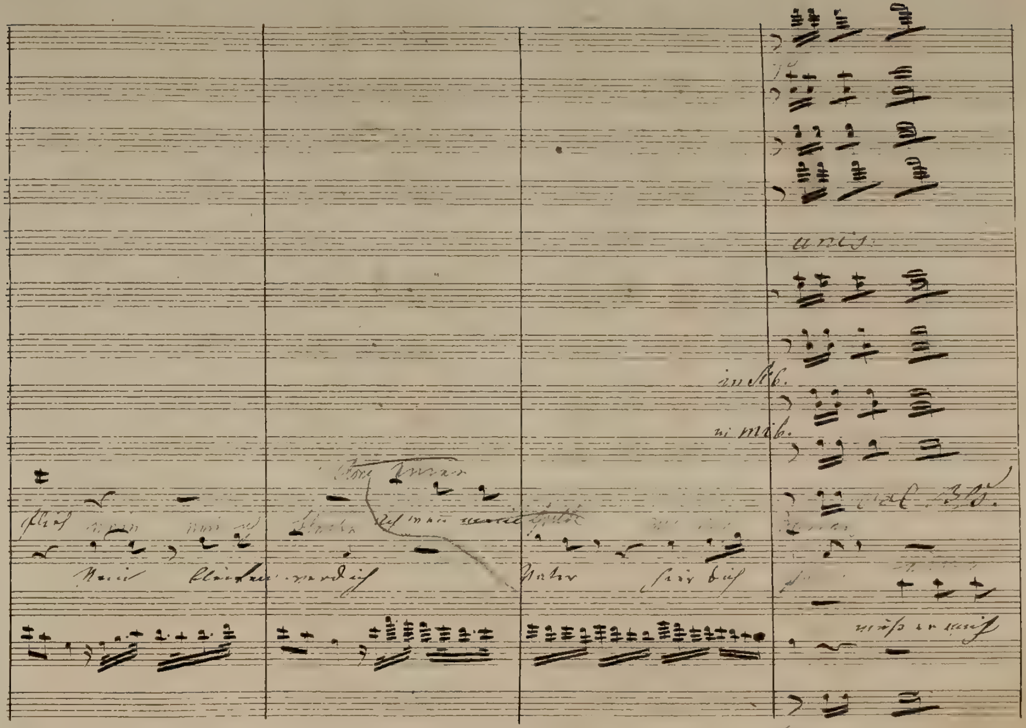
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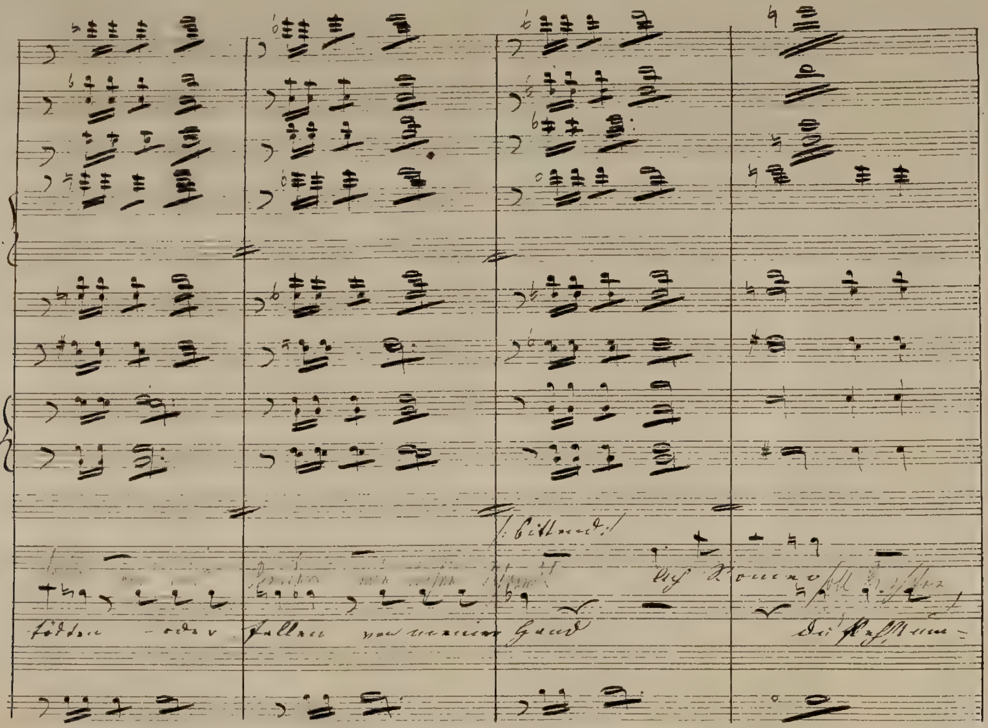

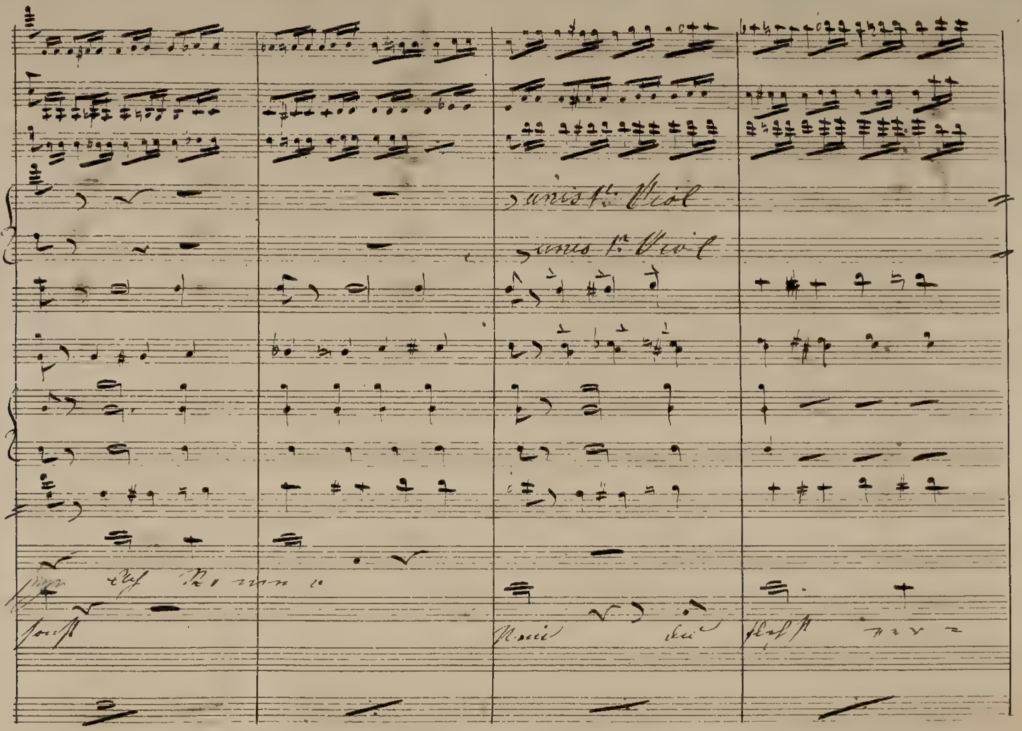

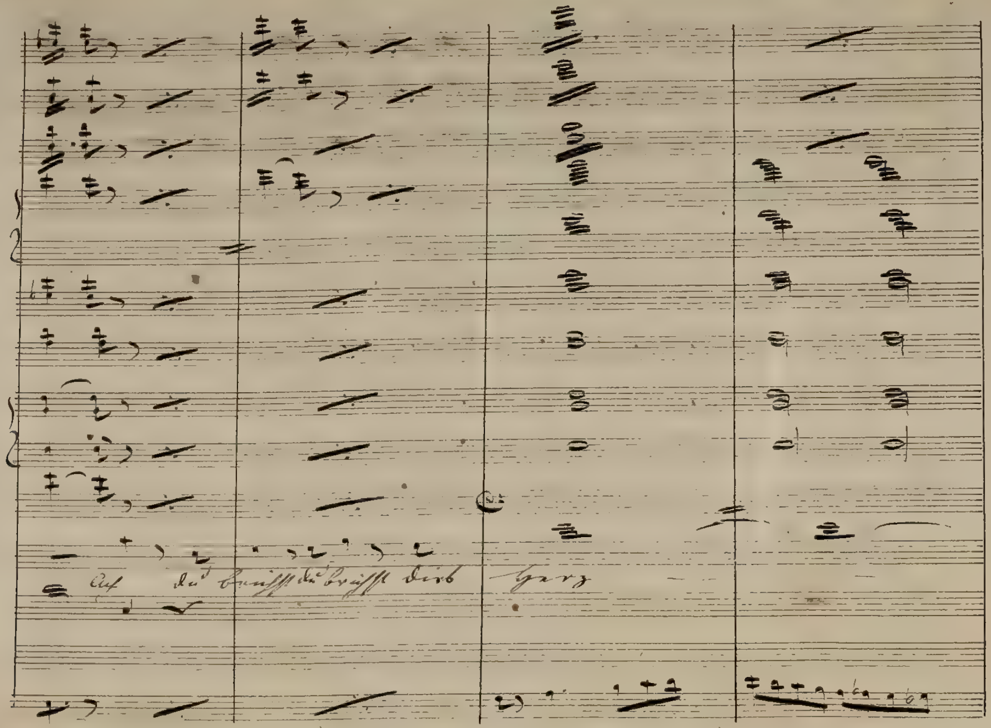
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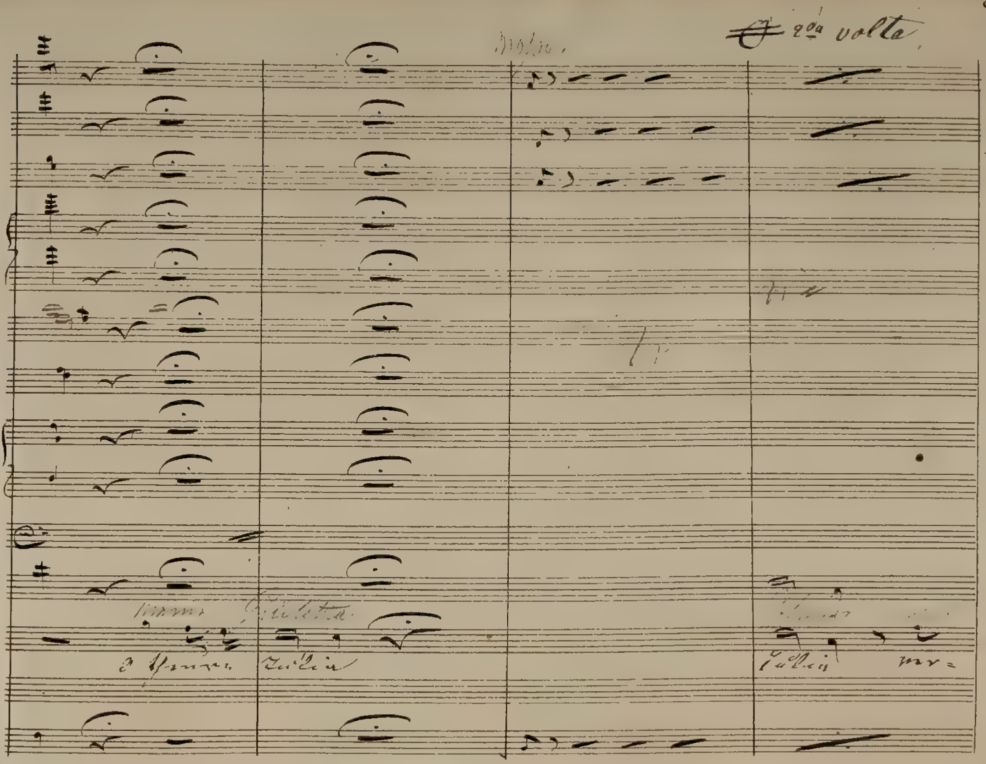
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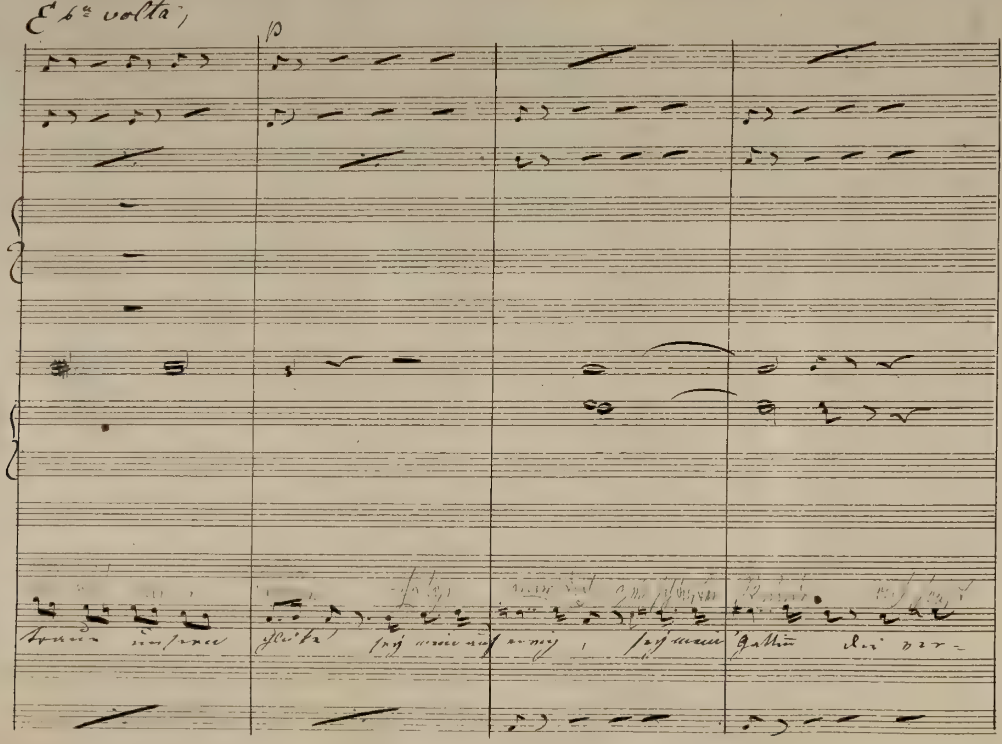

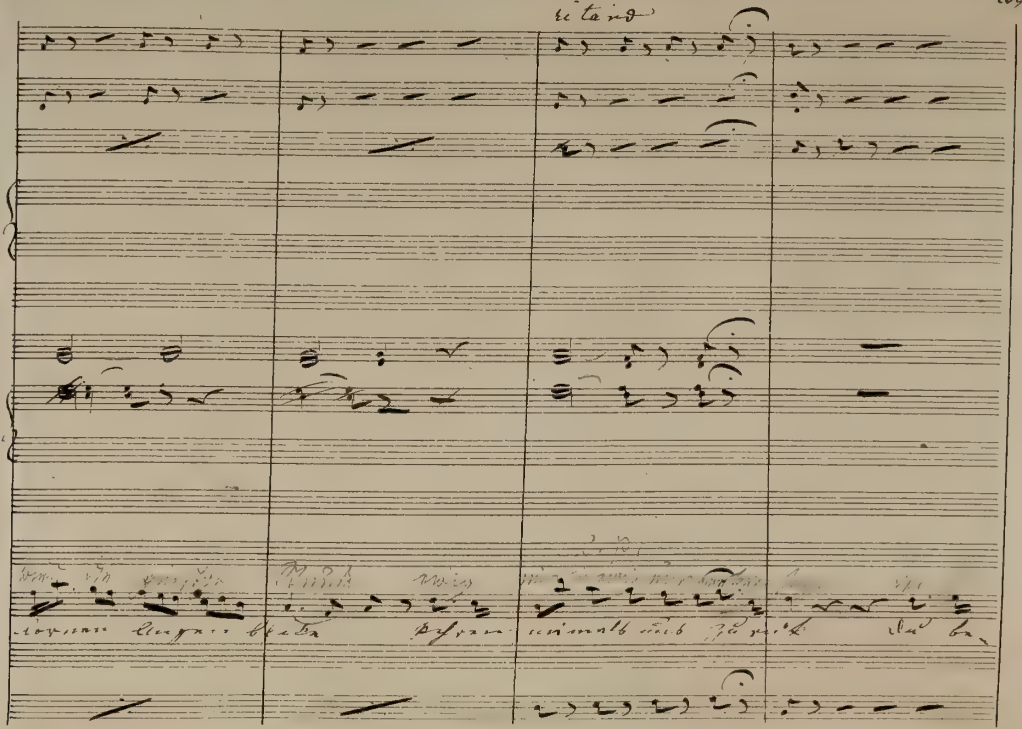
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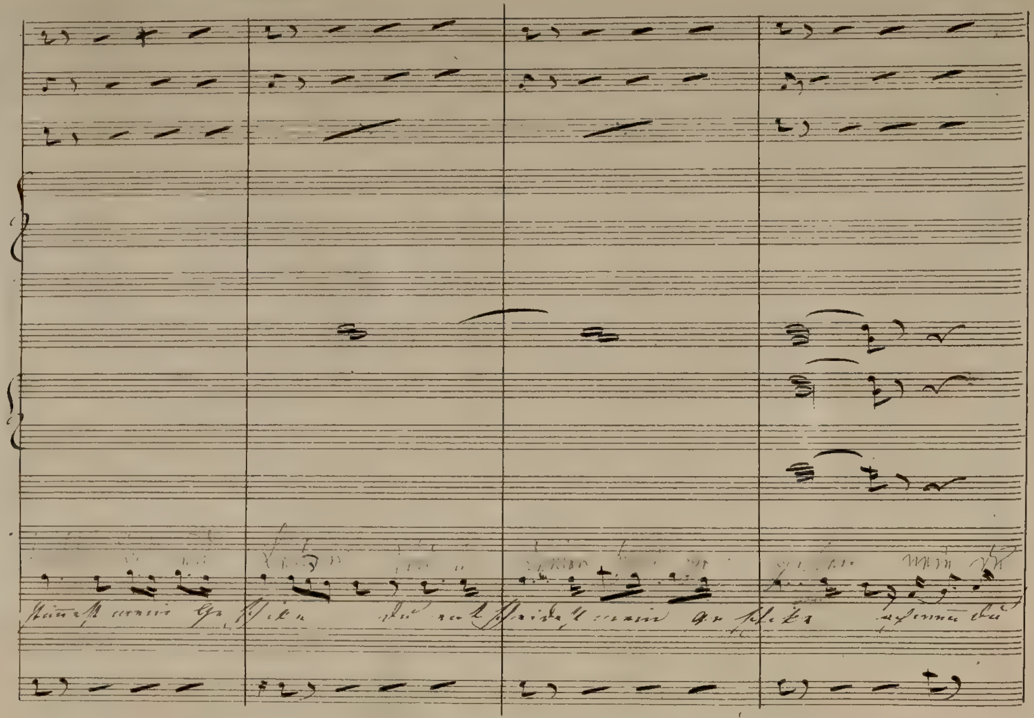

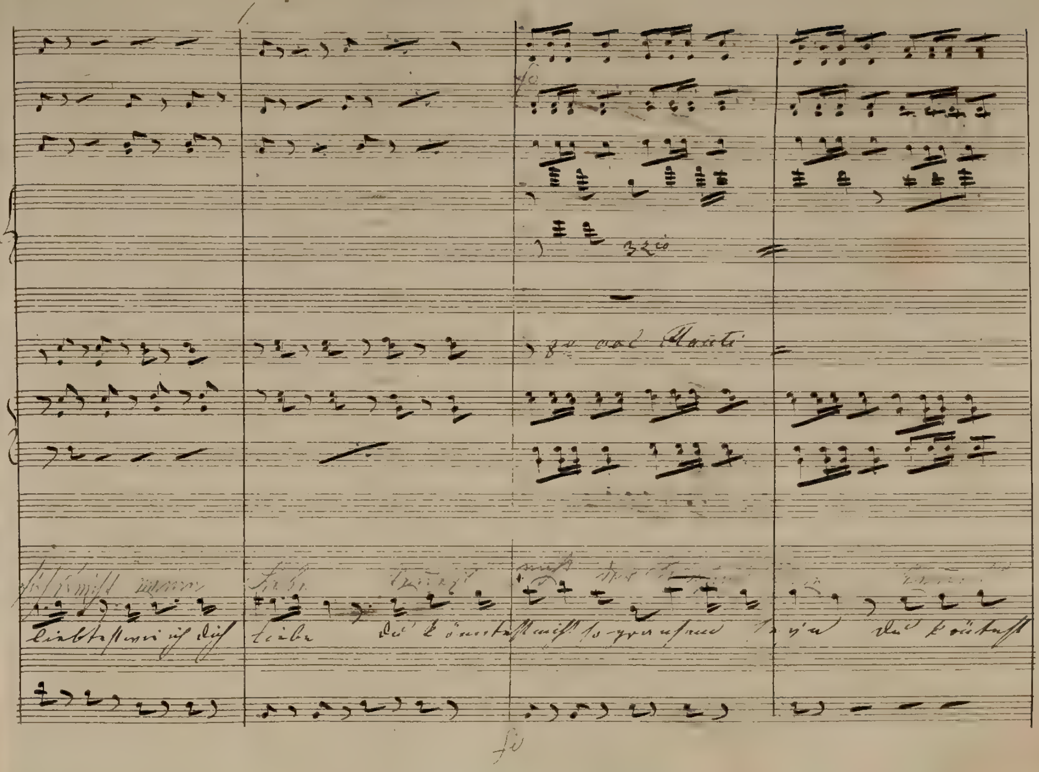

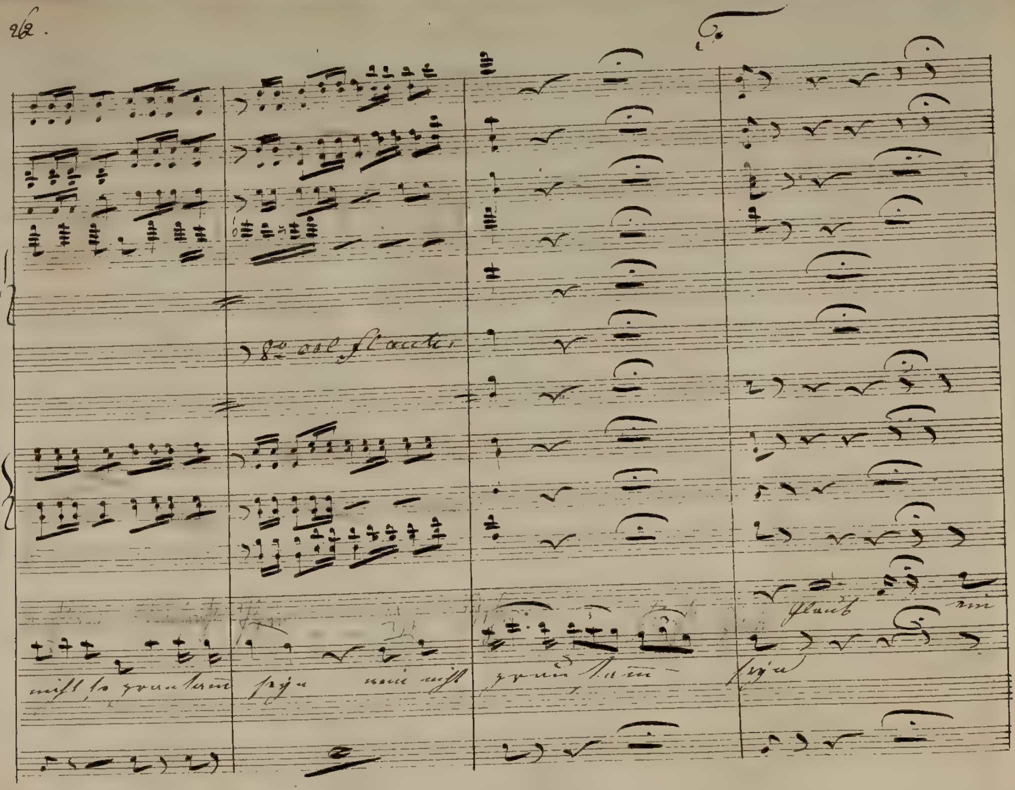
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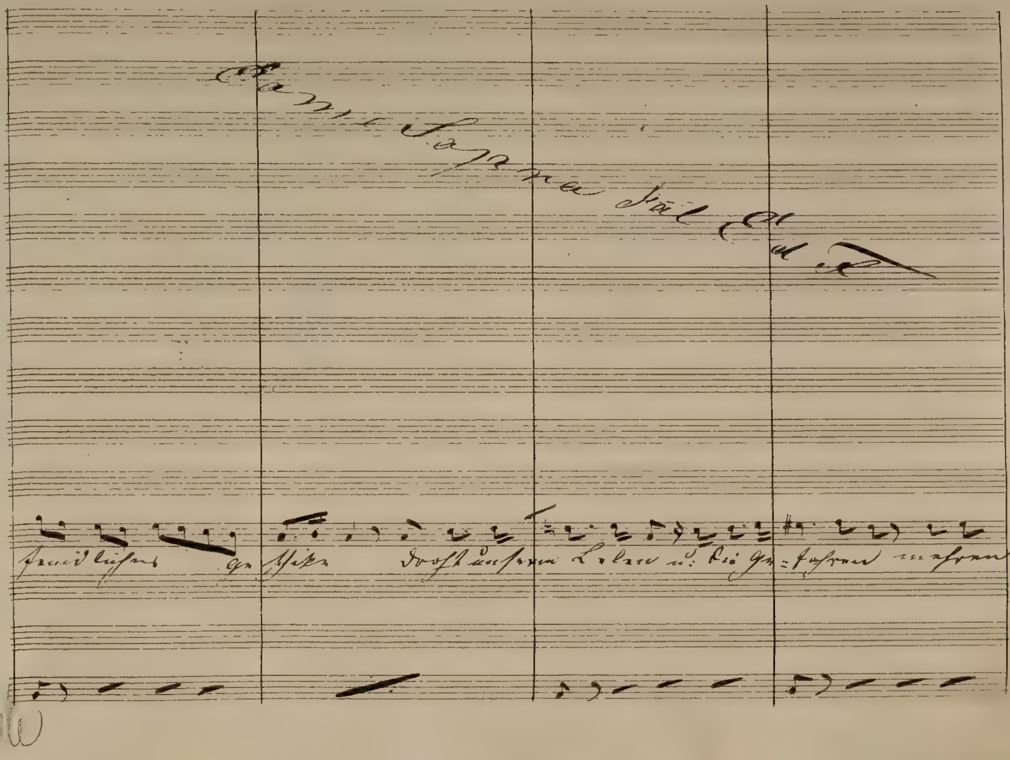

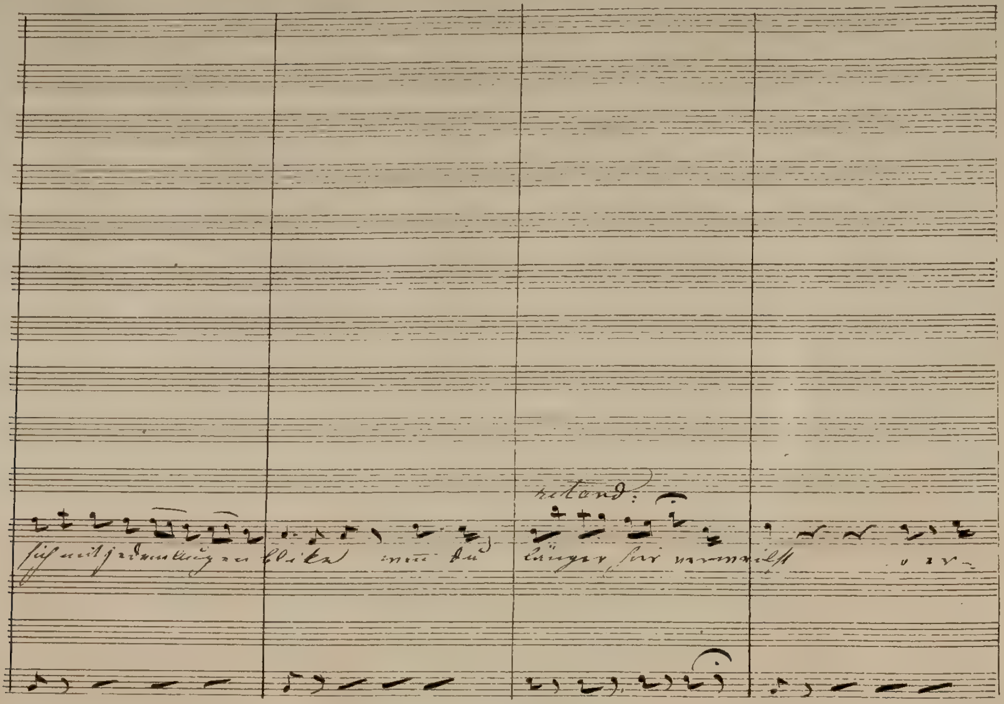
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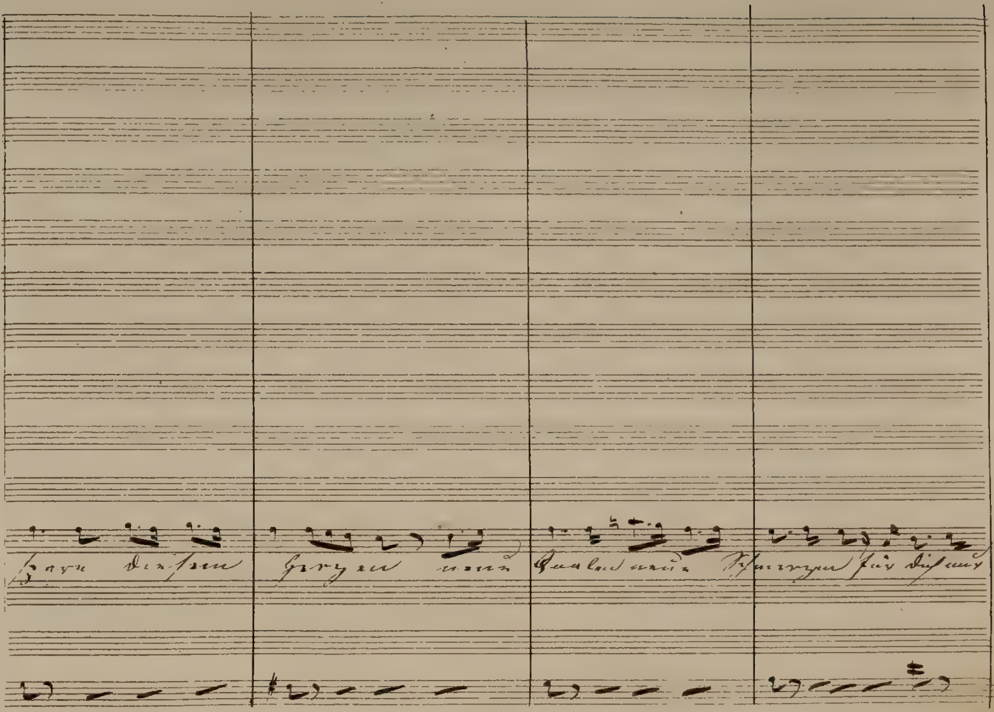

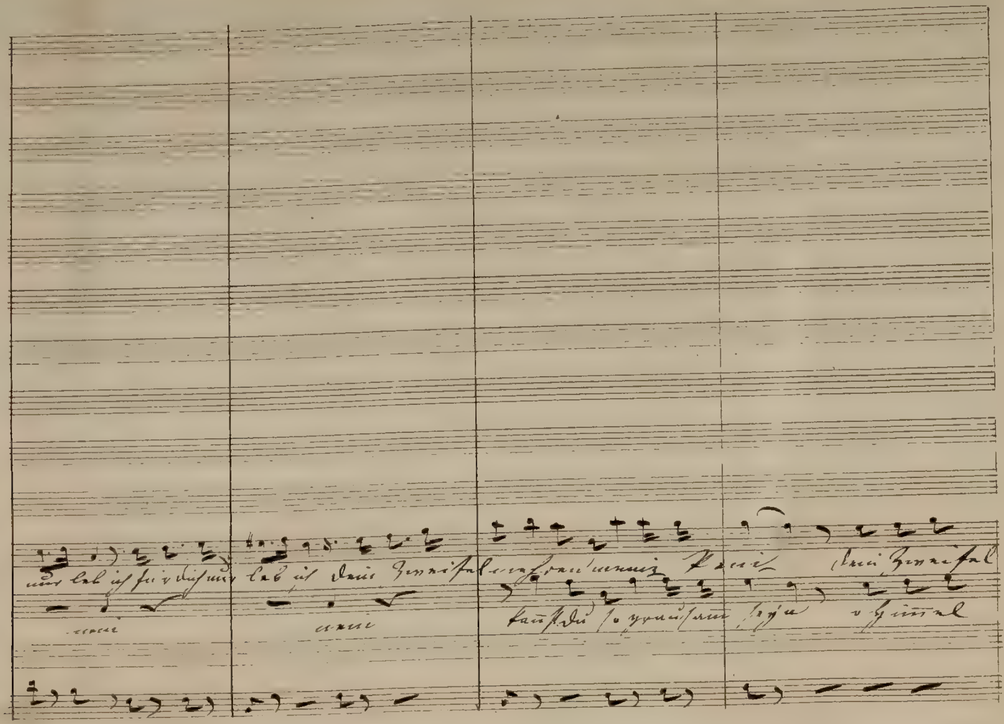

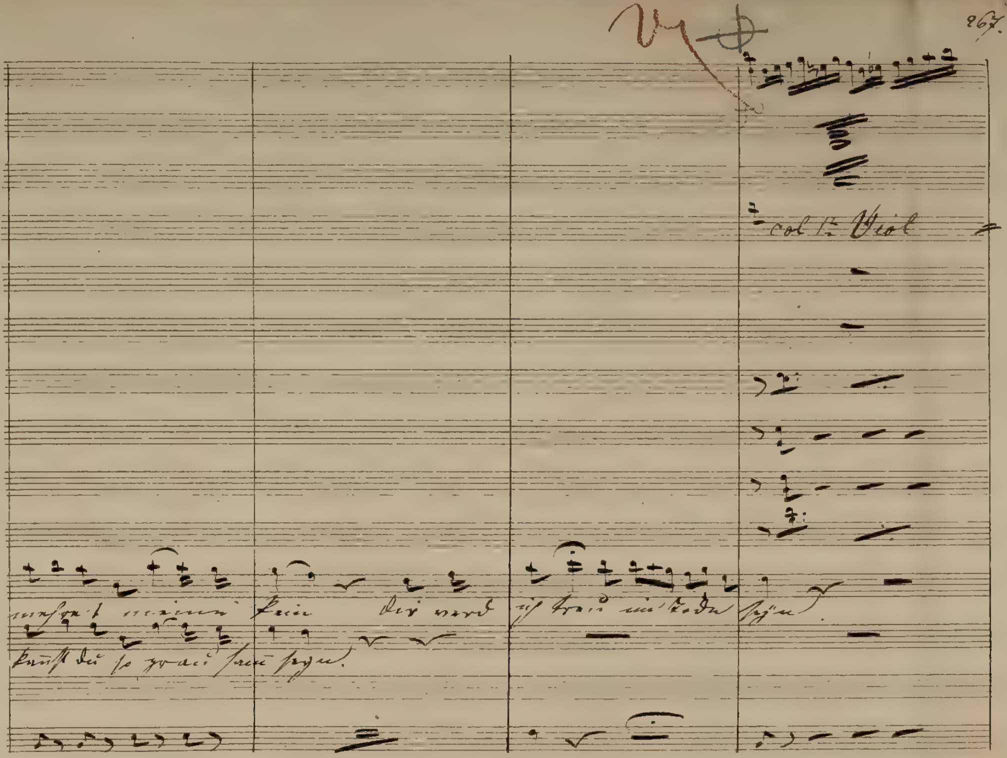
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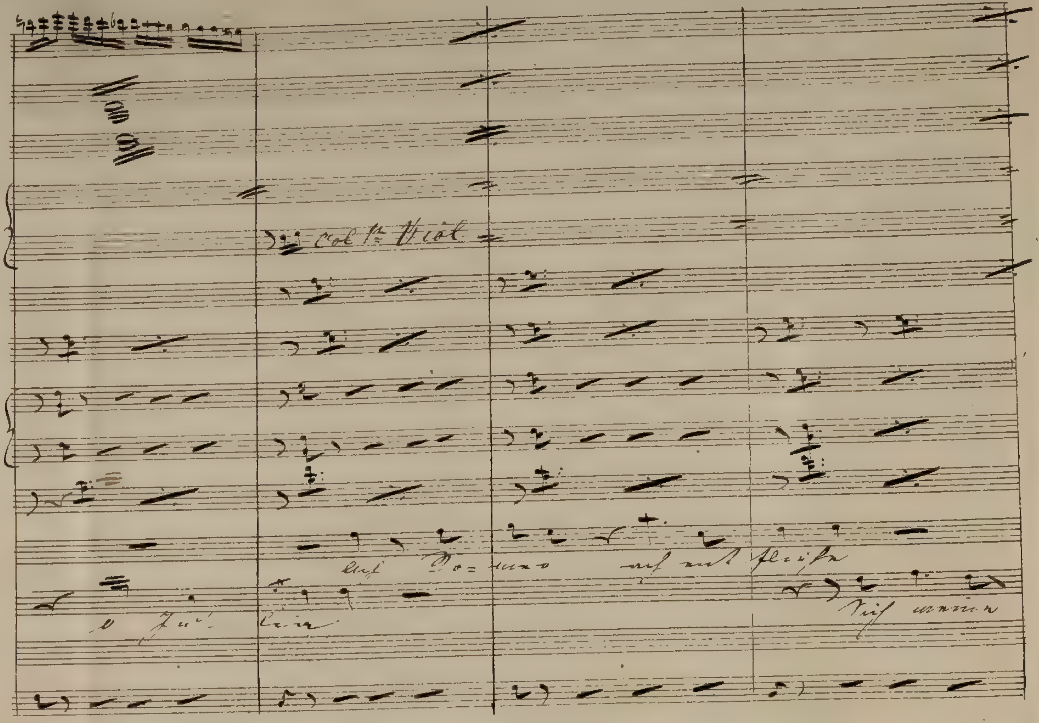

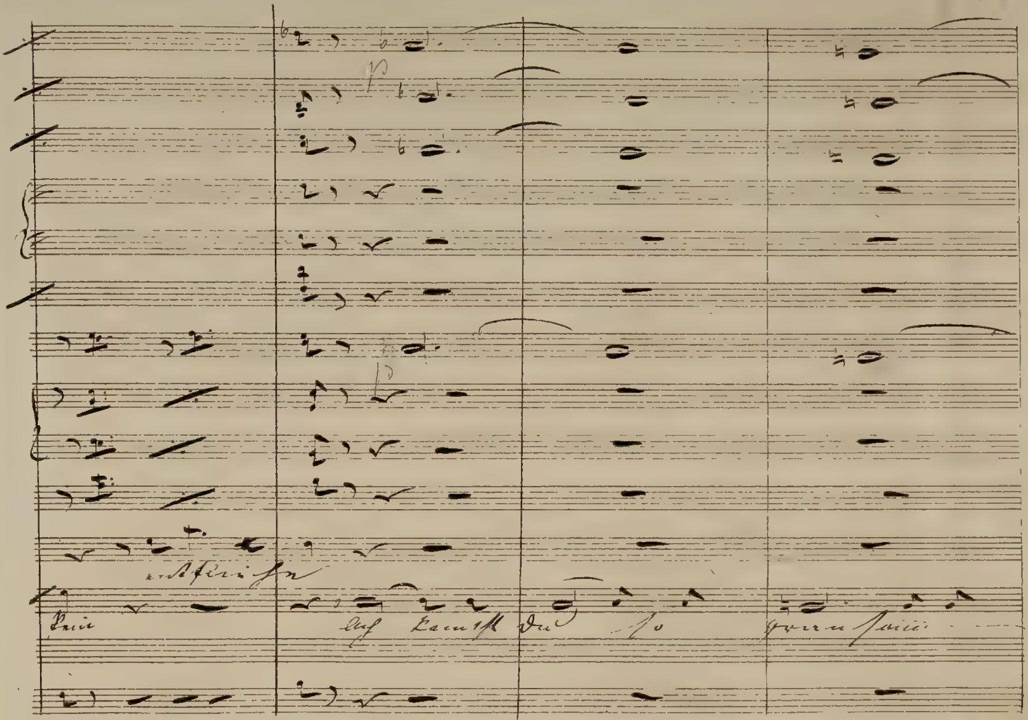

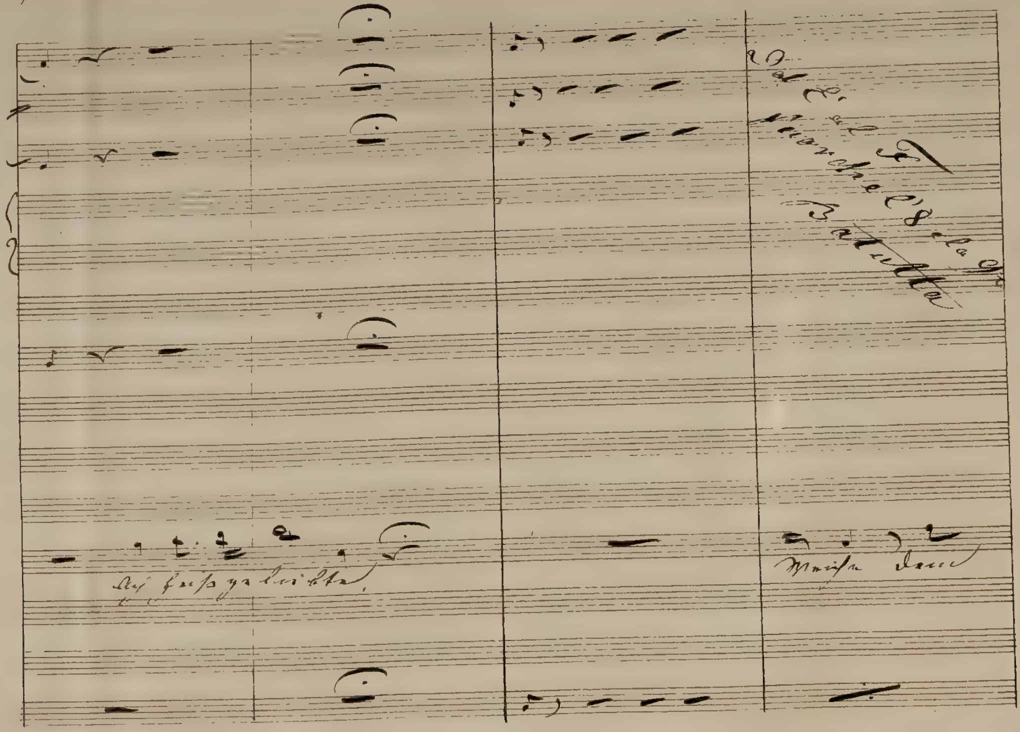

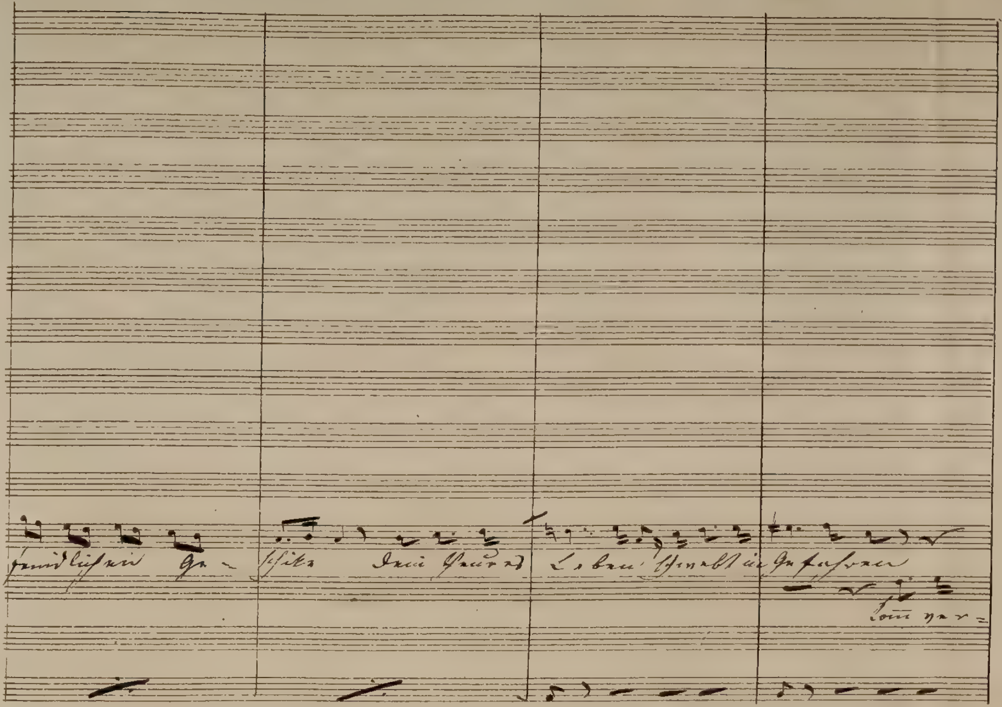

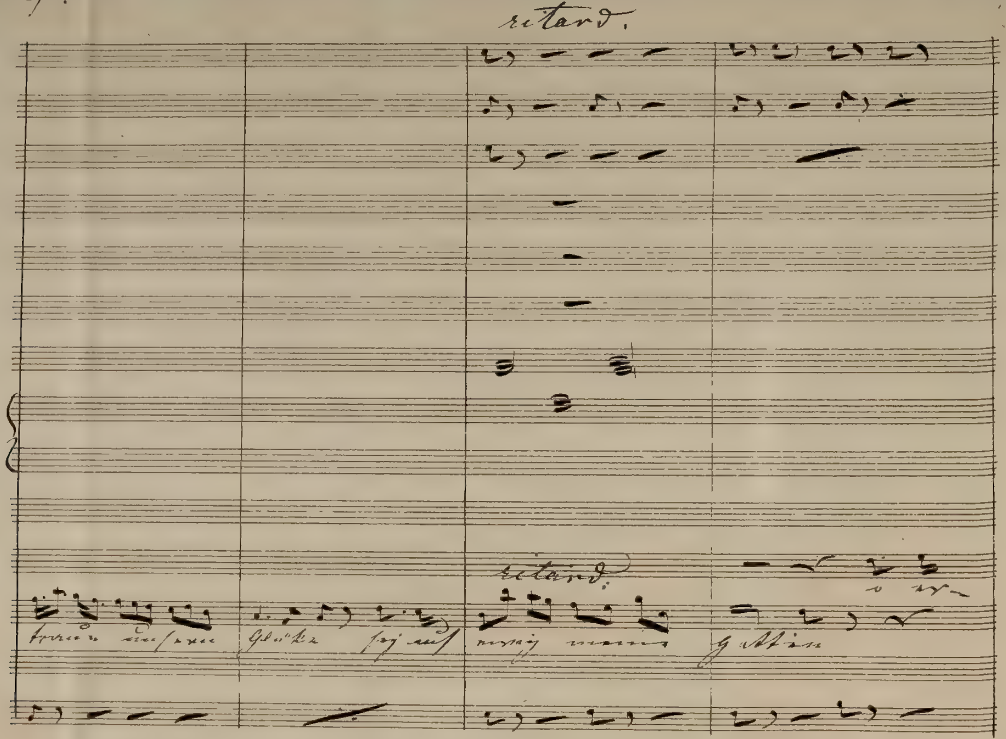
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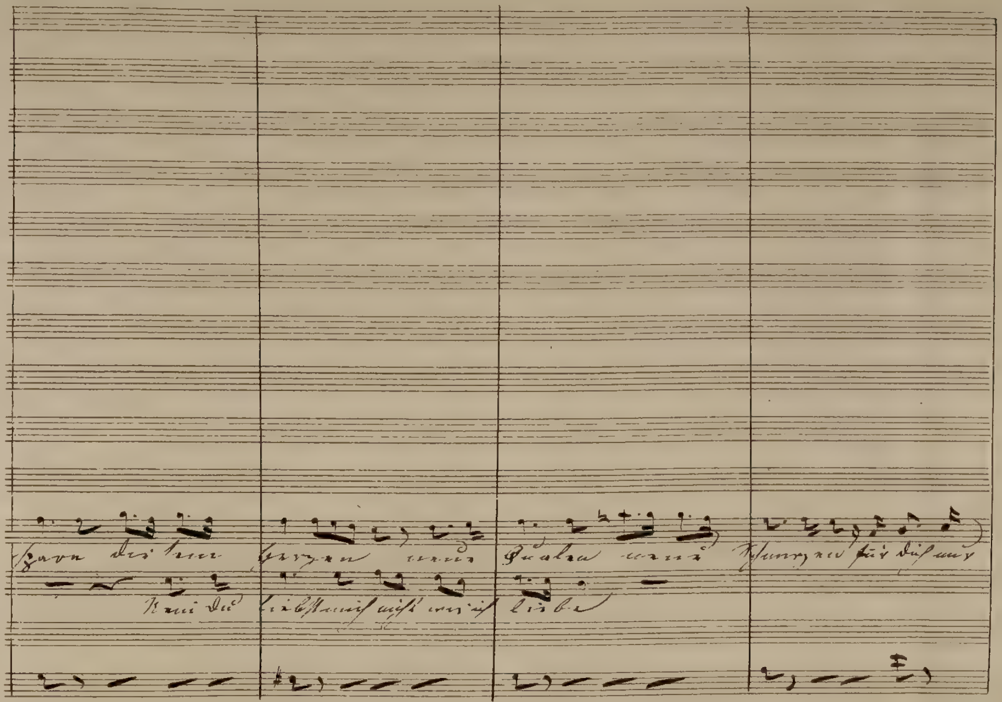
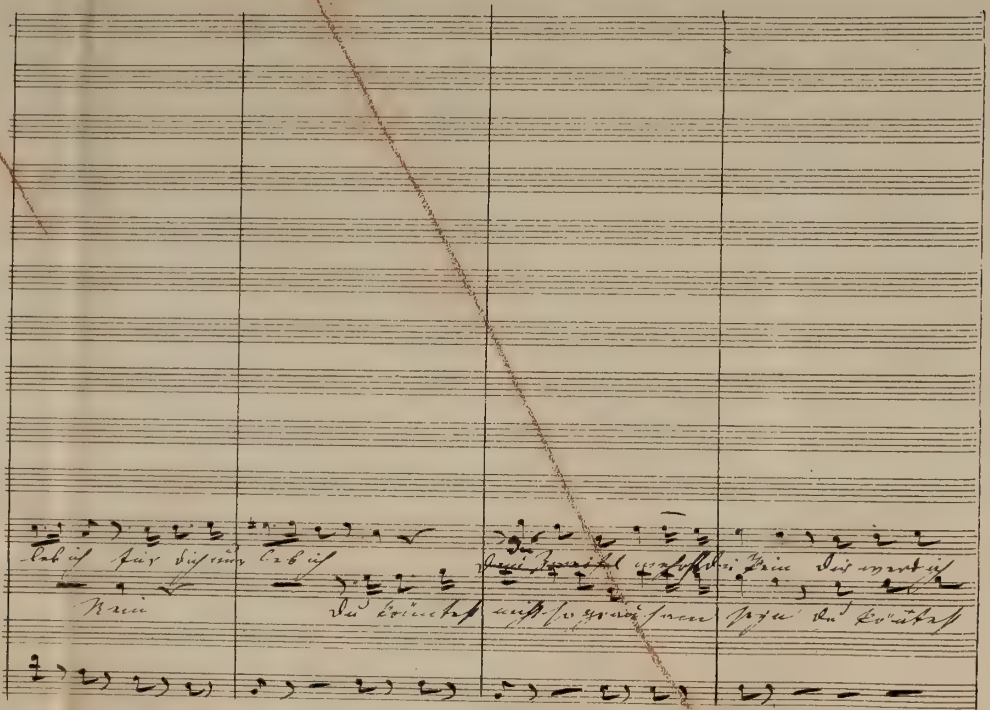
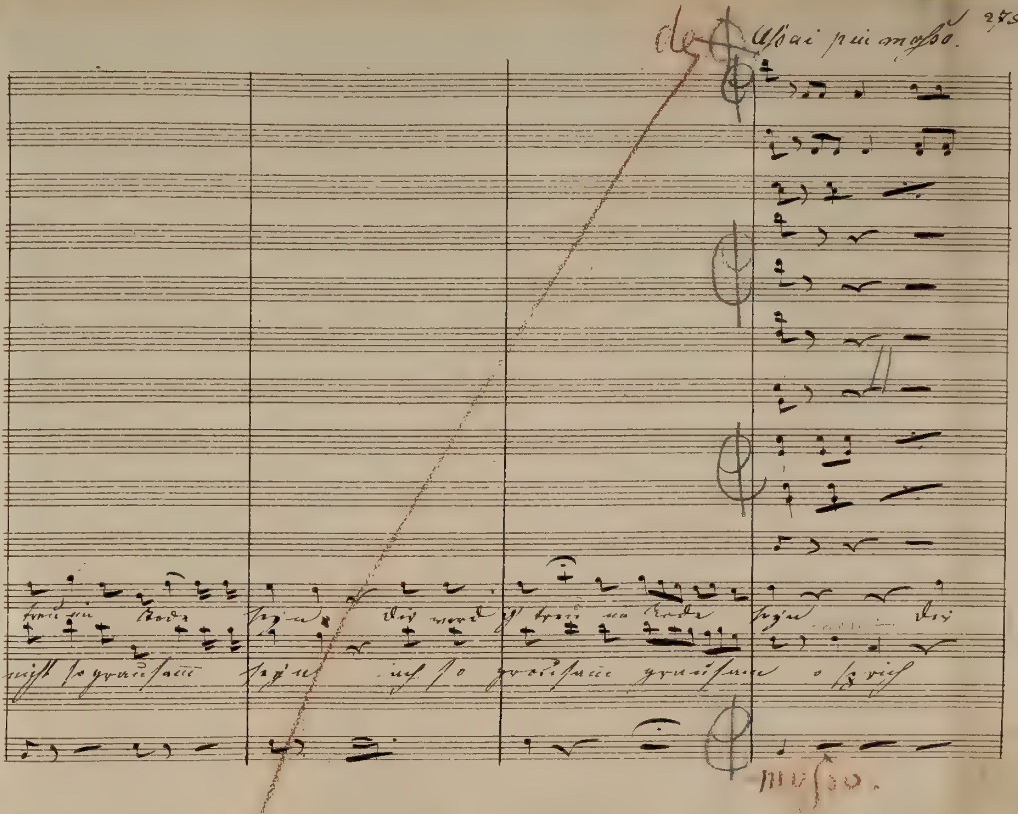
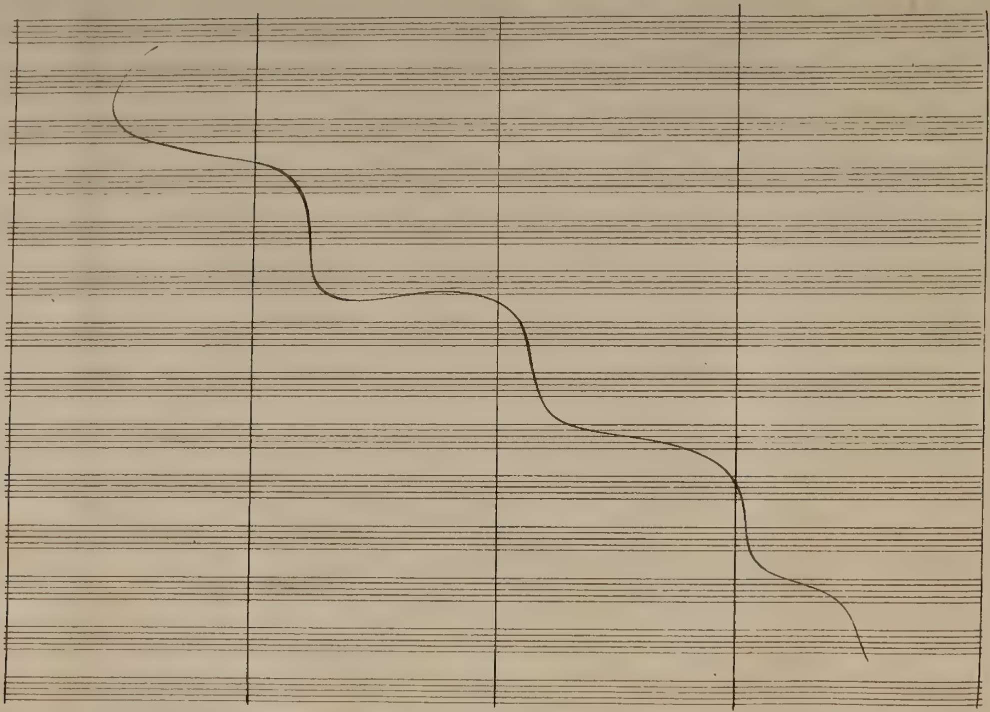
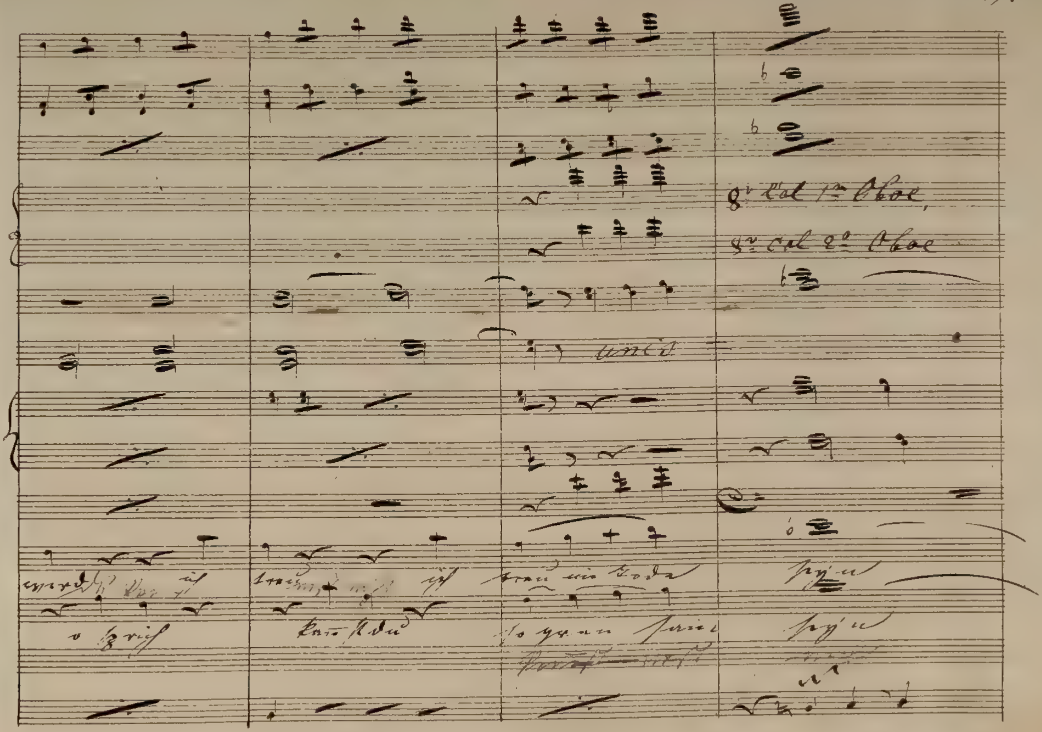





Assai più mosso.
mosso.




8va col 1mo Oboe,
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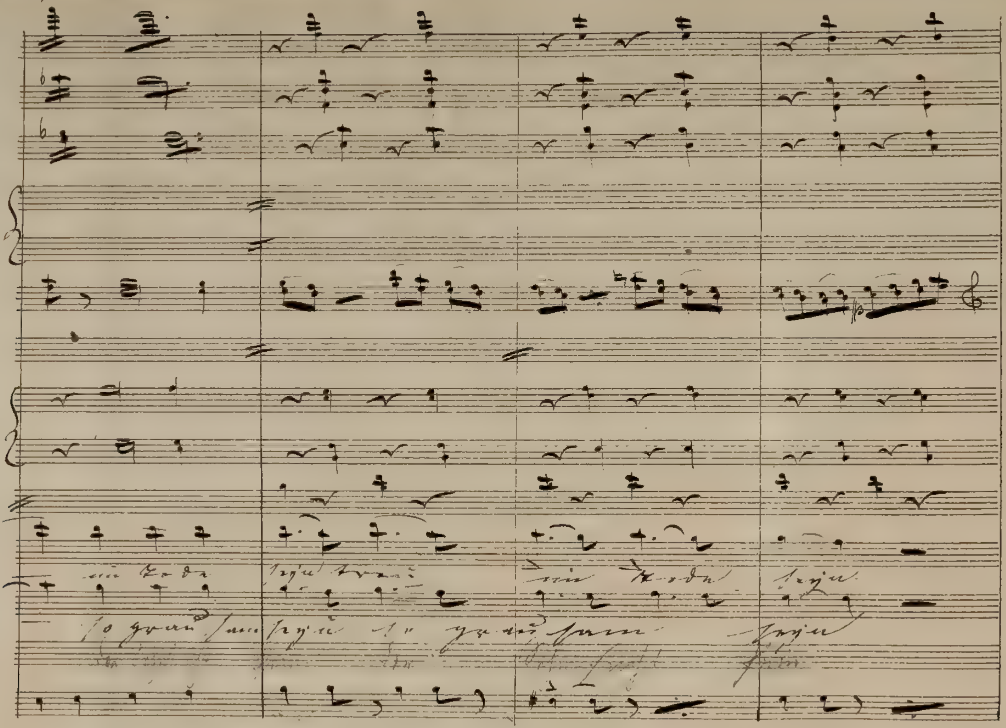
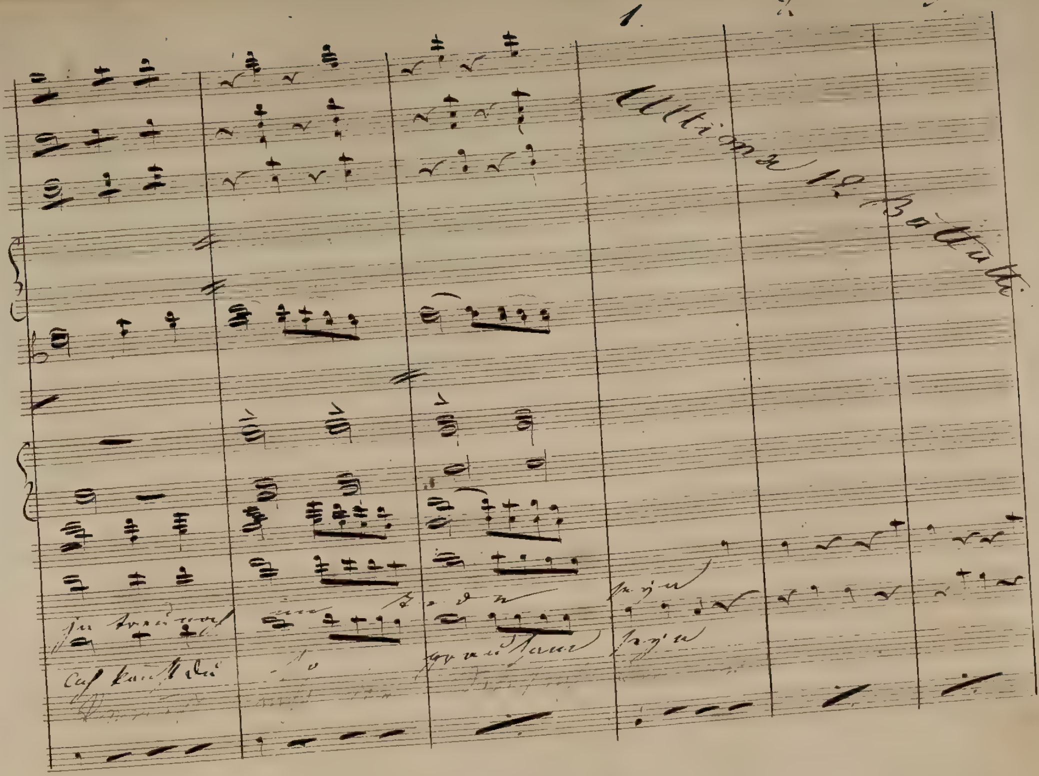
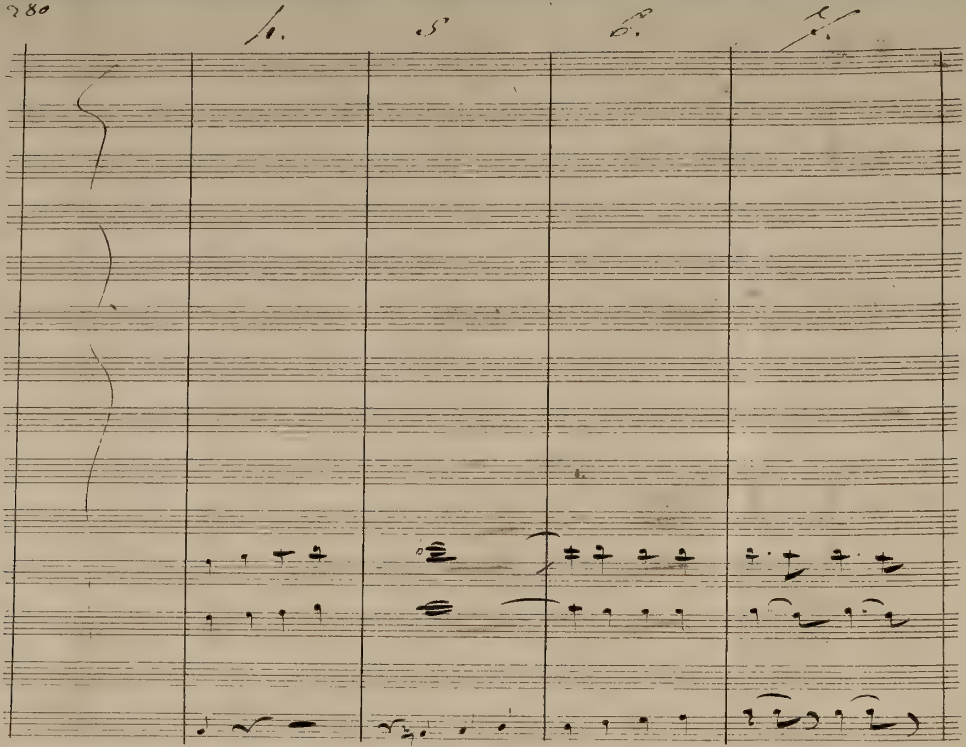
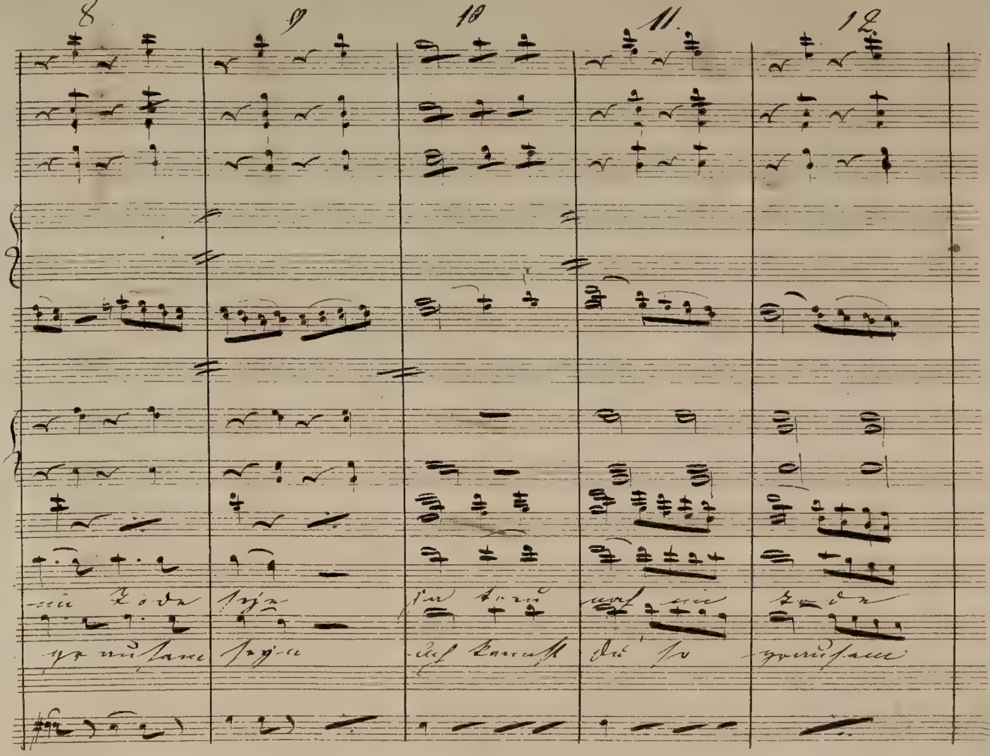
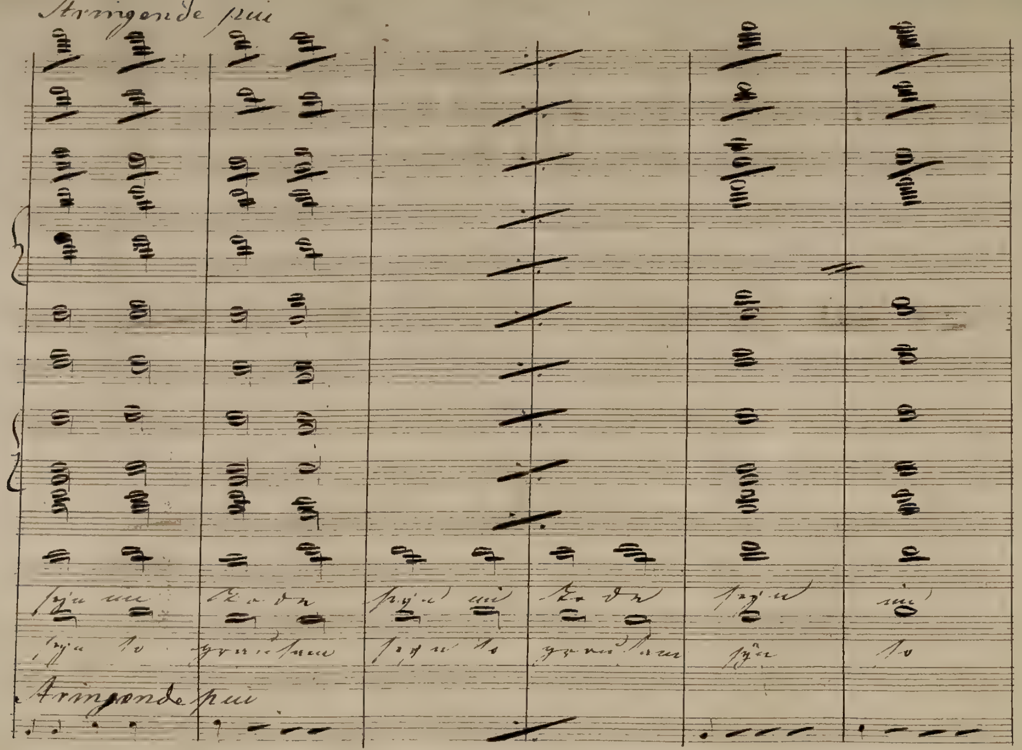
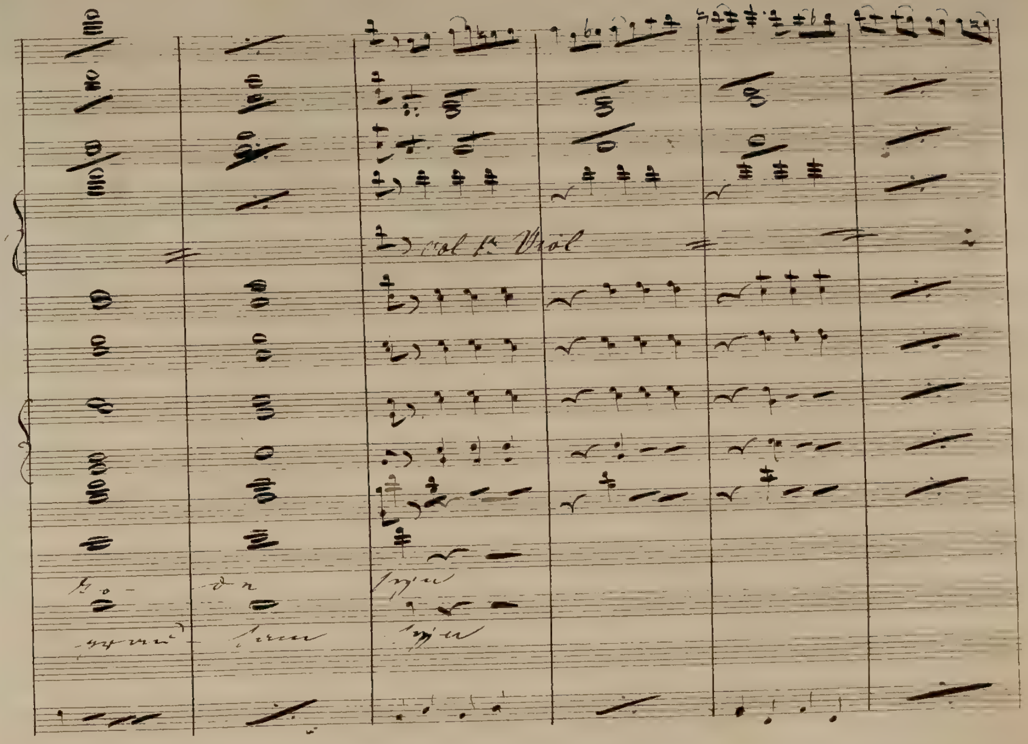



1.
2.
3.
Ultima 12 Battute





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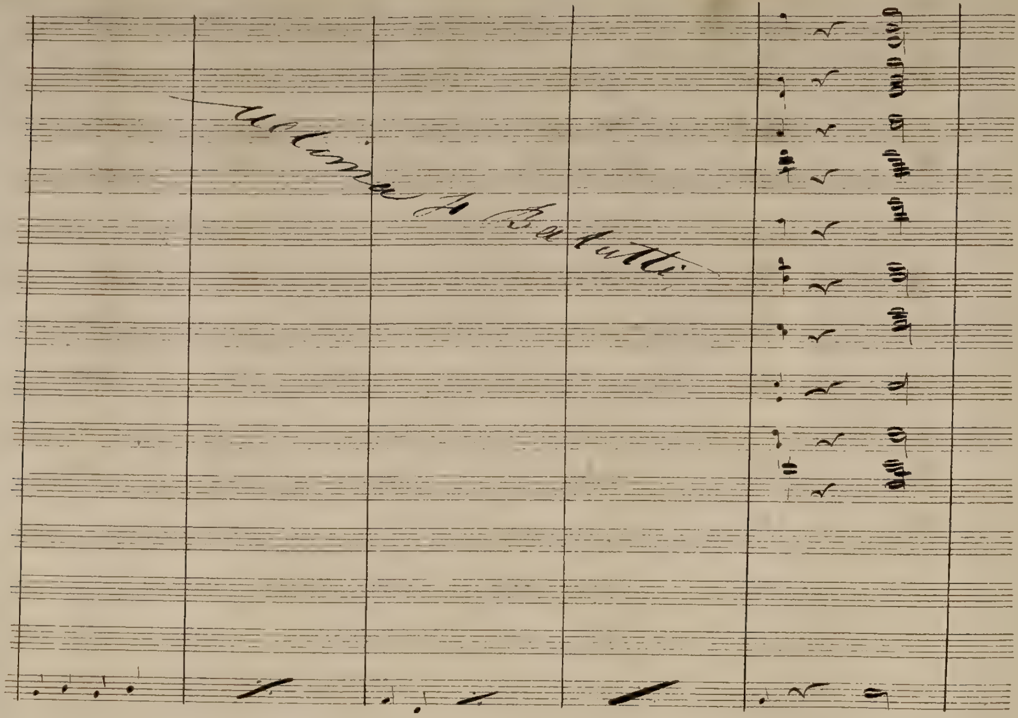
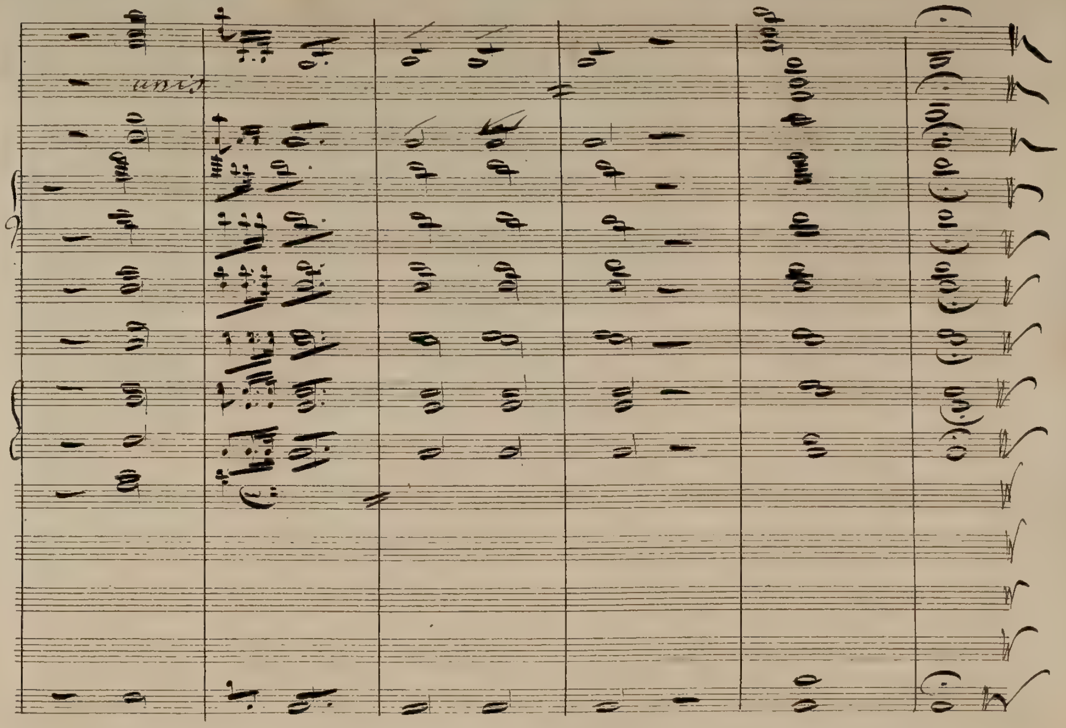

ultima di Ba tutti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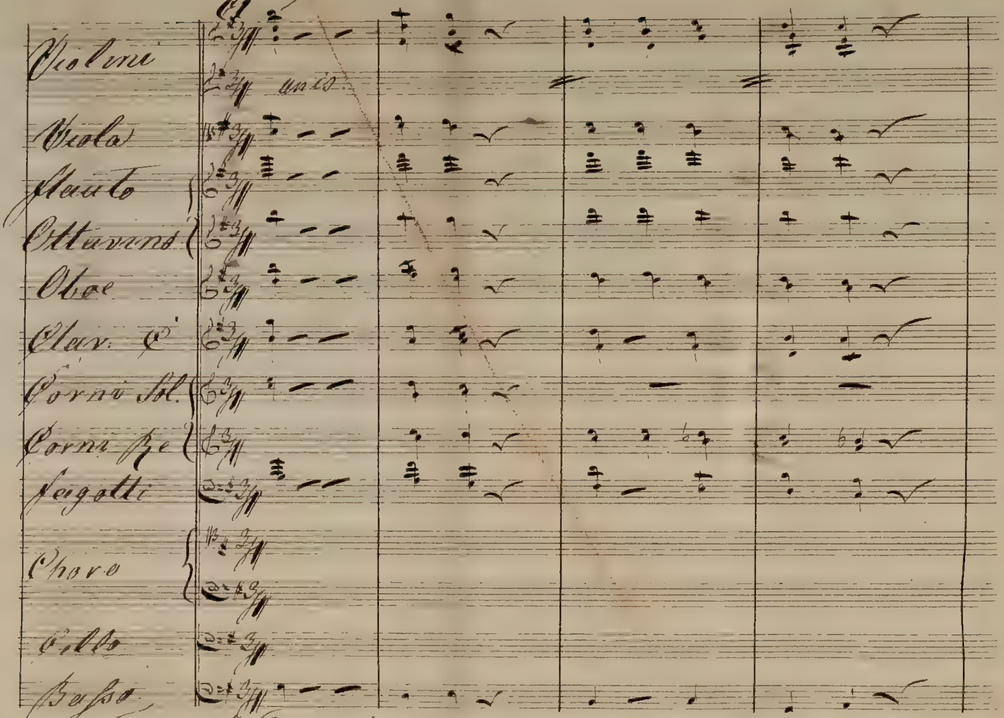
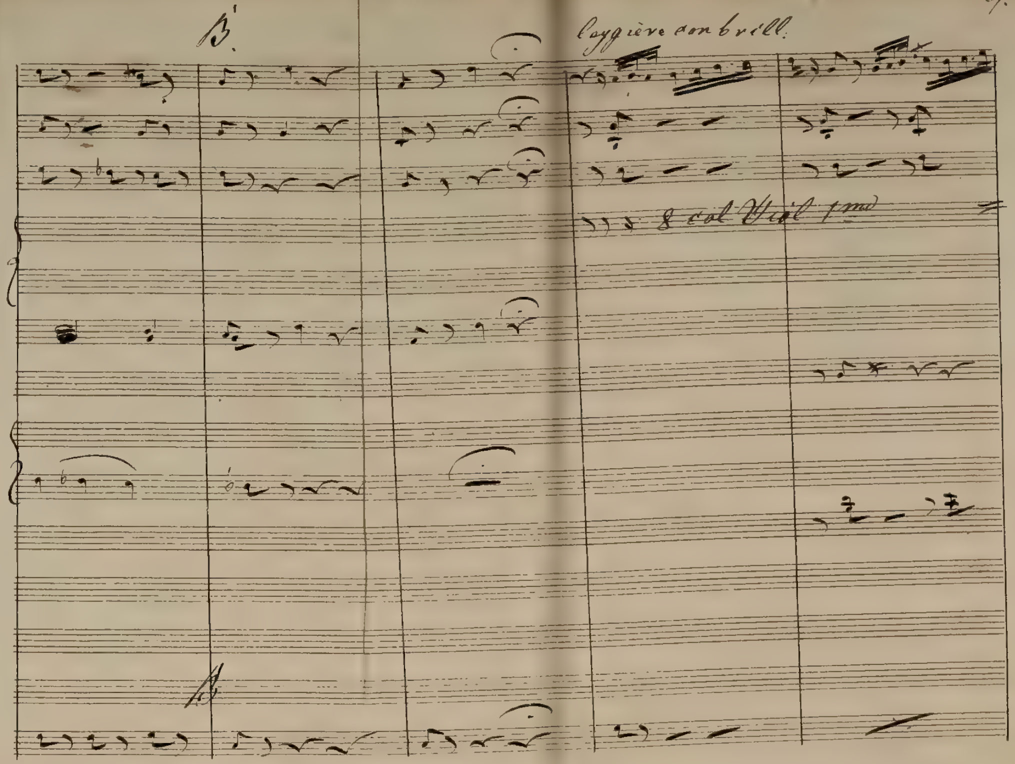
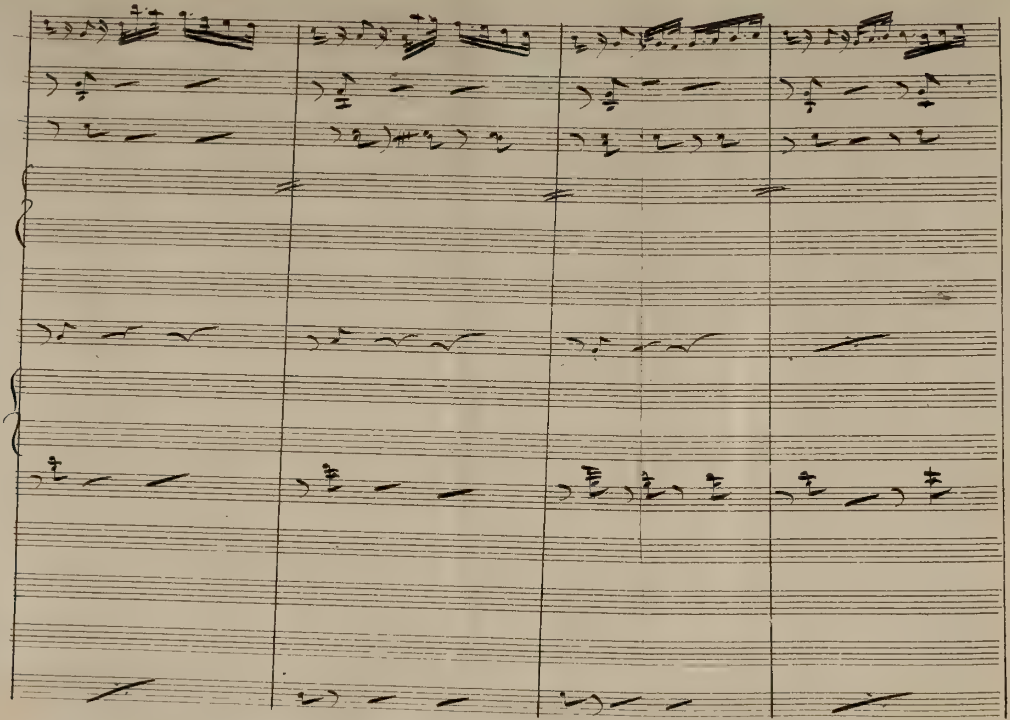
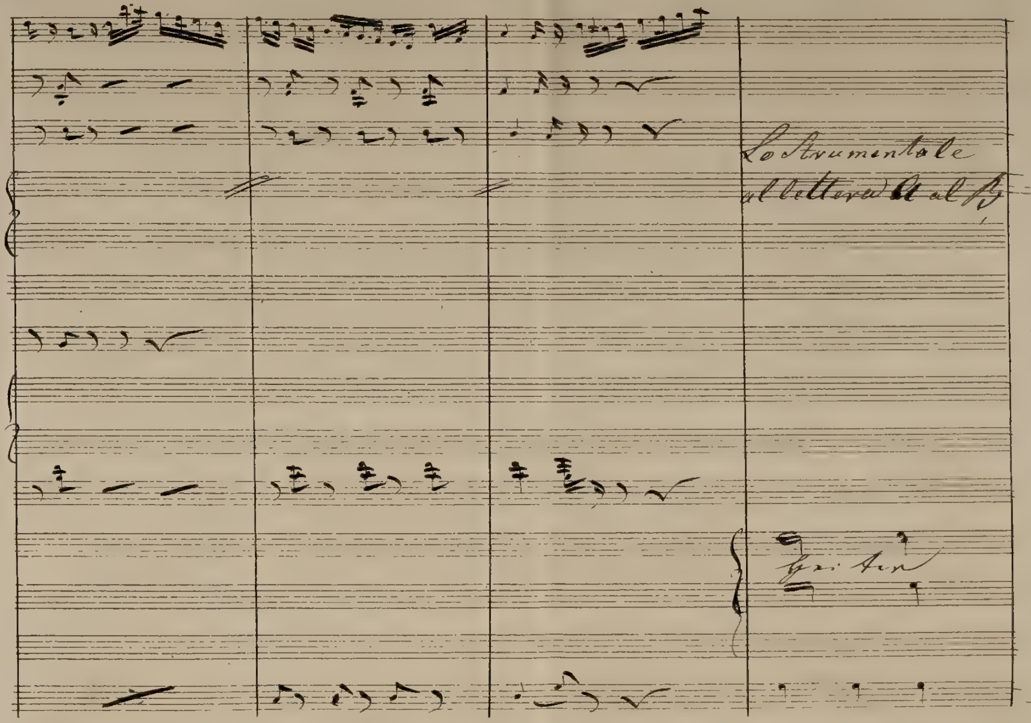
No: 6 Allo modto Actus II.

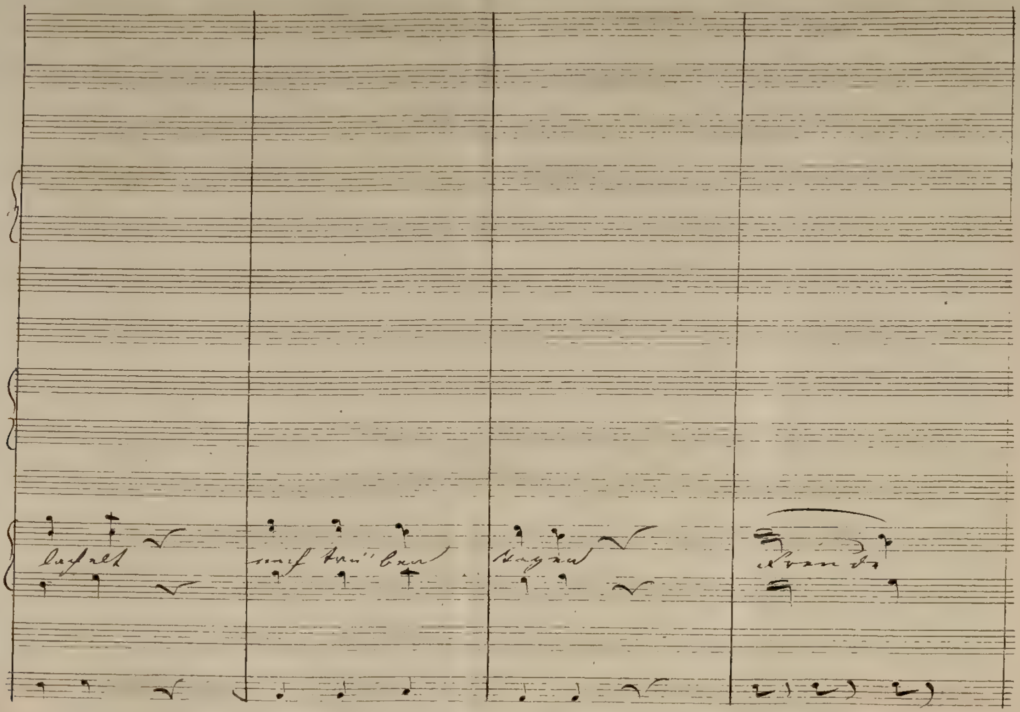


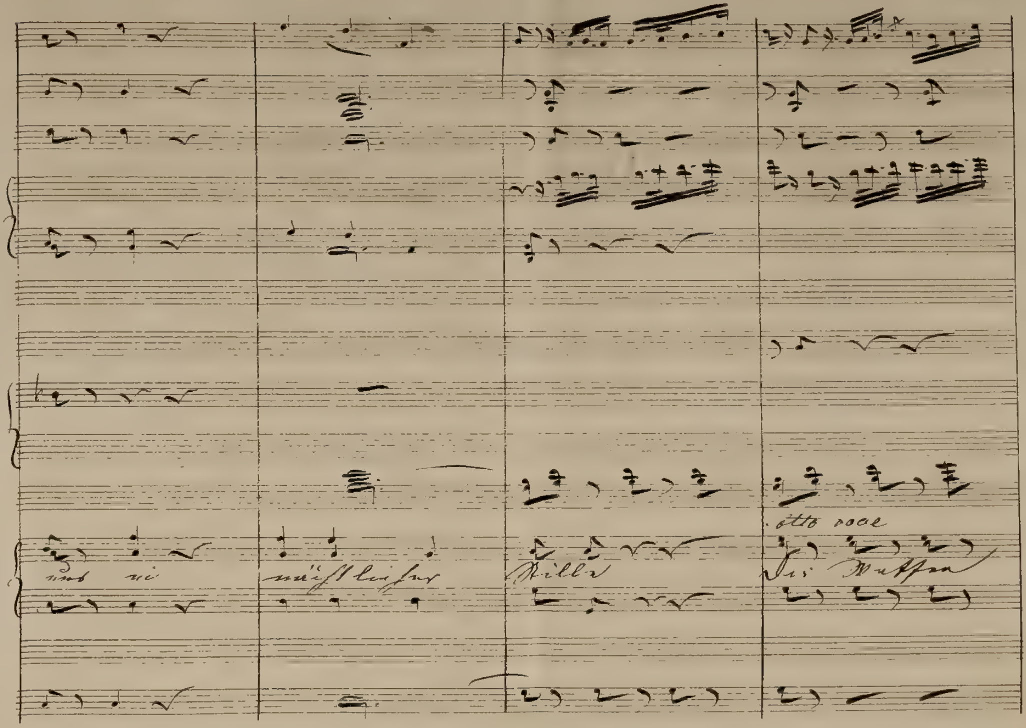
NB. Trompe et Tympani im Anfang.

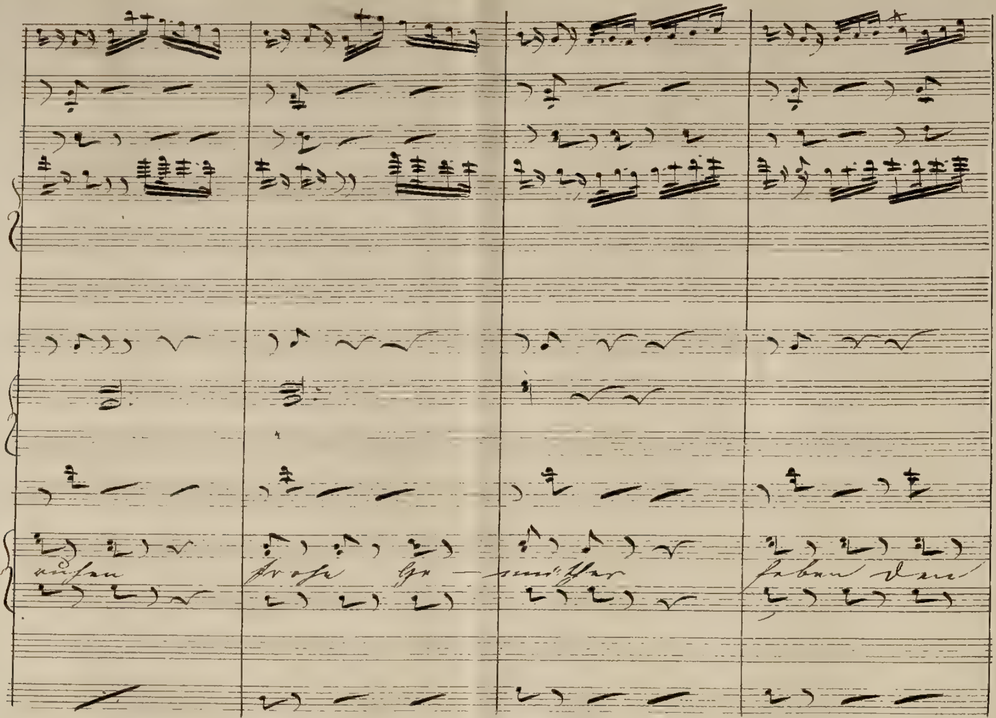

B.
leggiere con brill.
8 col Viol 1mo

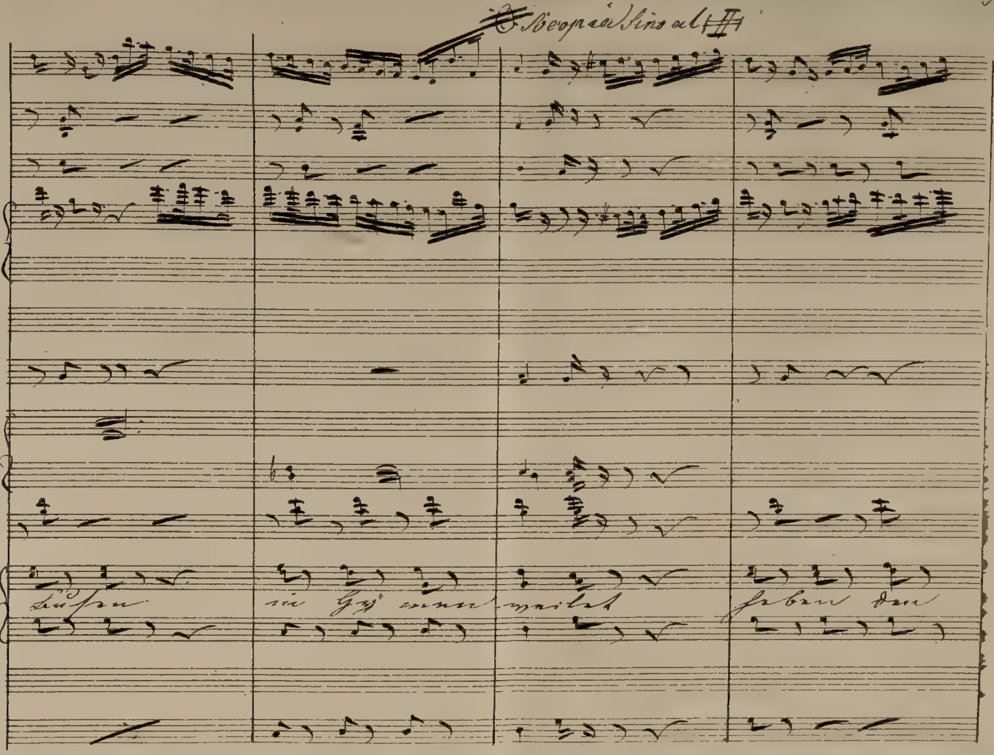


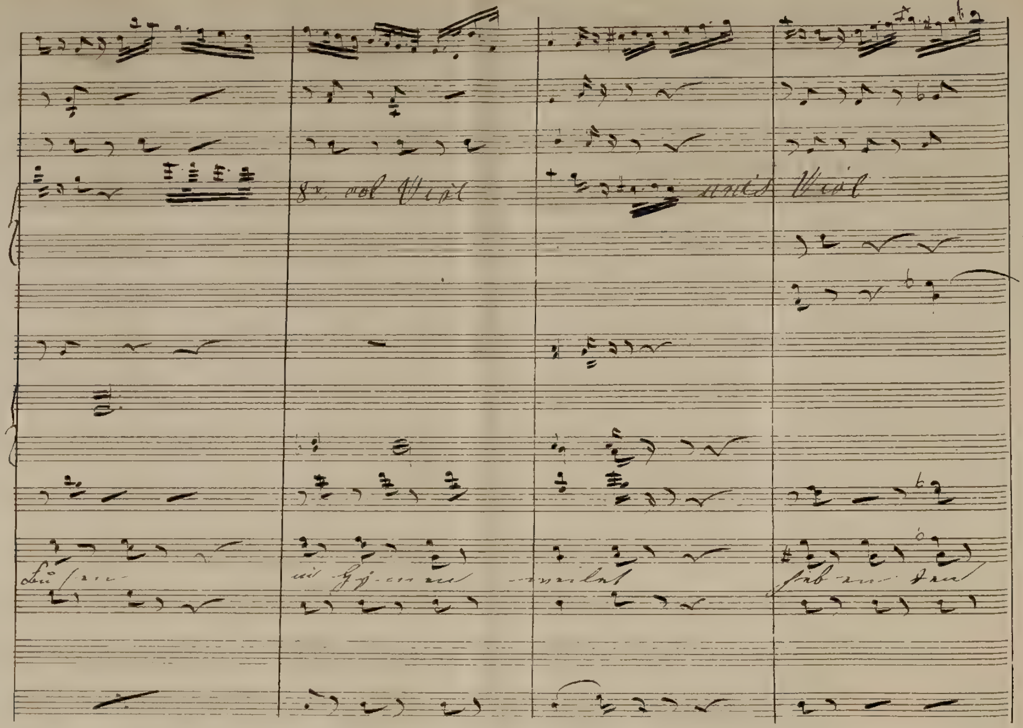

Lo Strumentale
al lettera A al

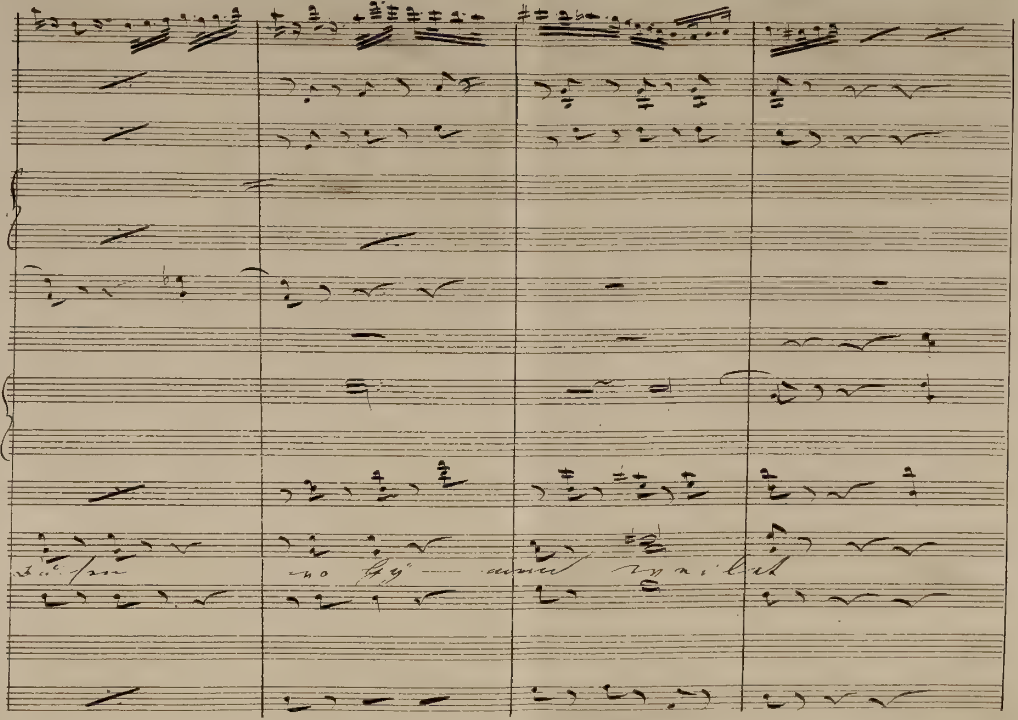


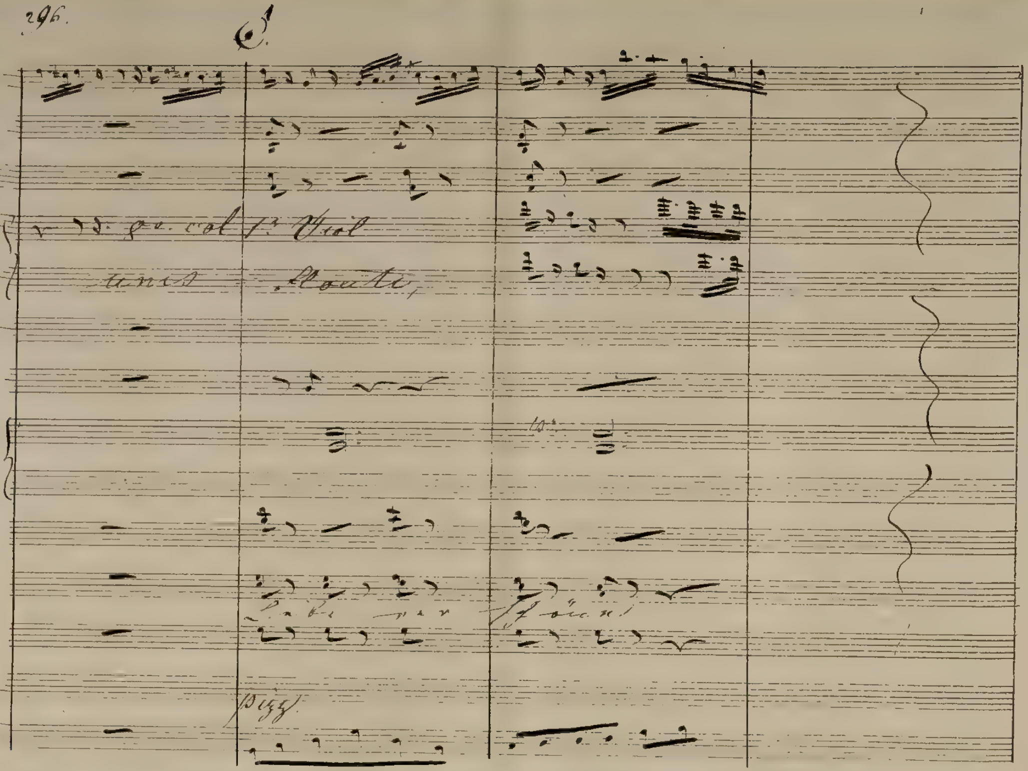

otto voce
Stille
Die Waffen

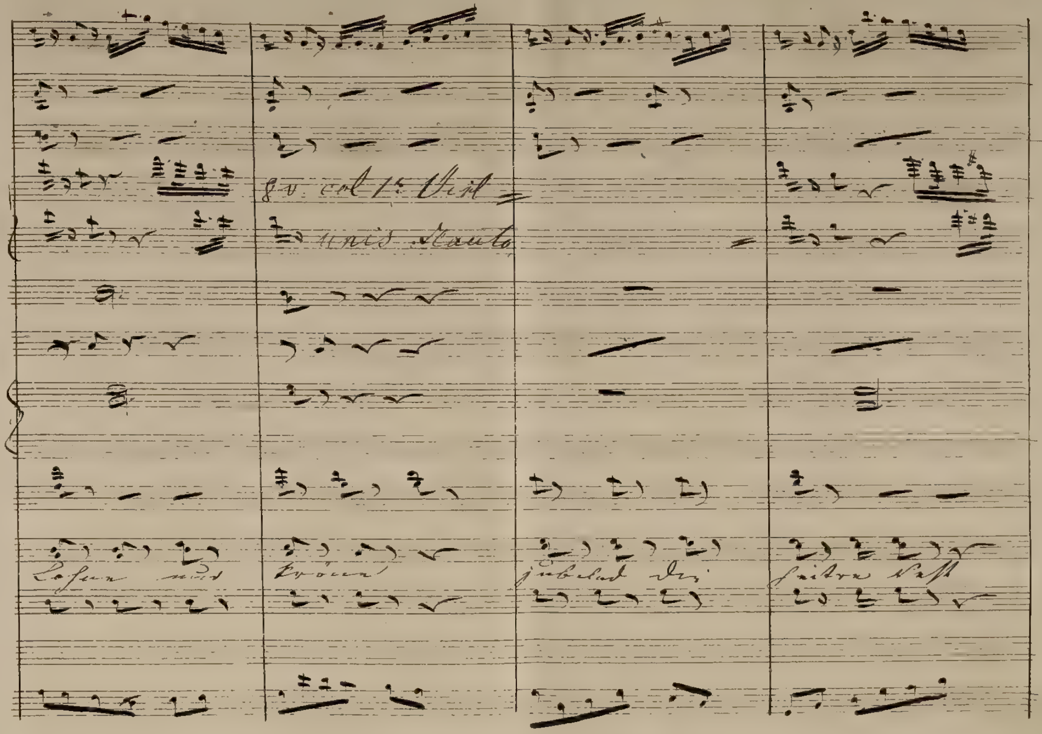


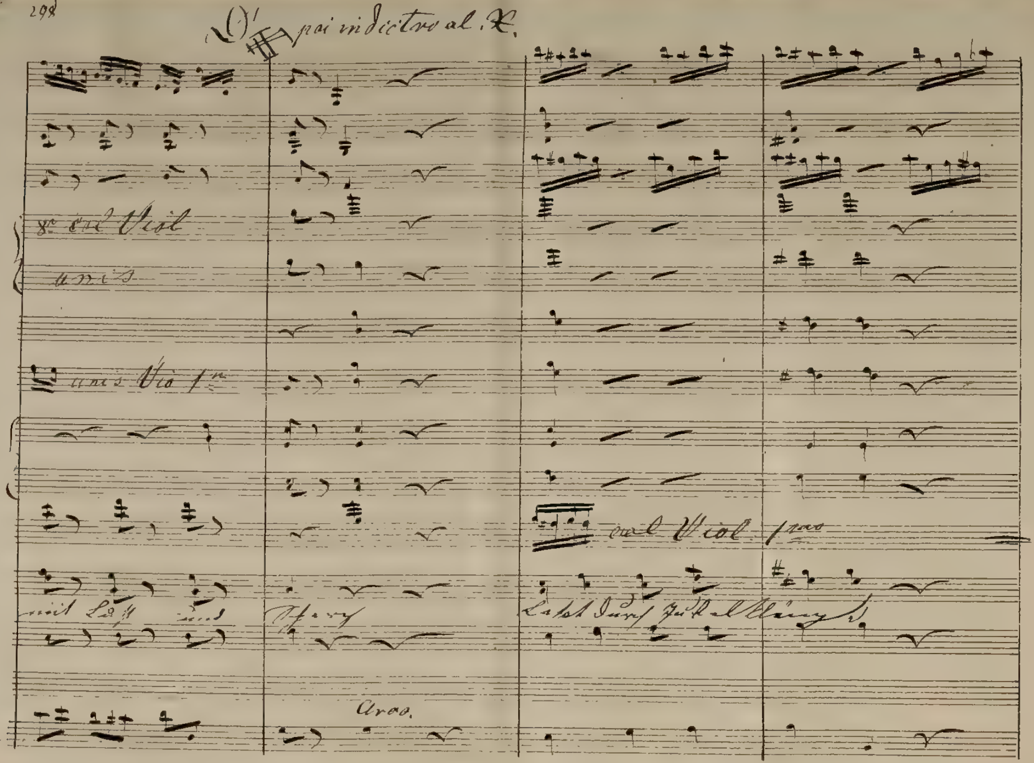


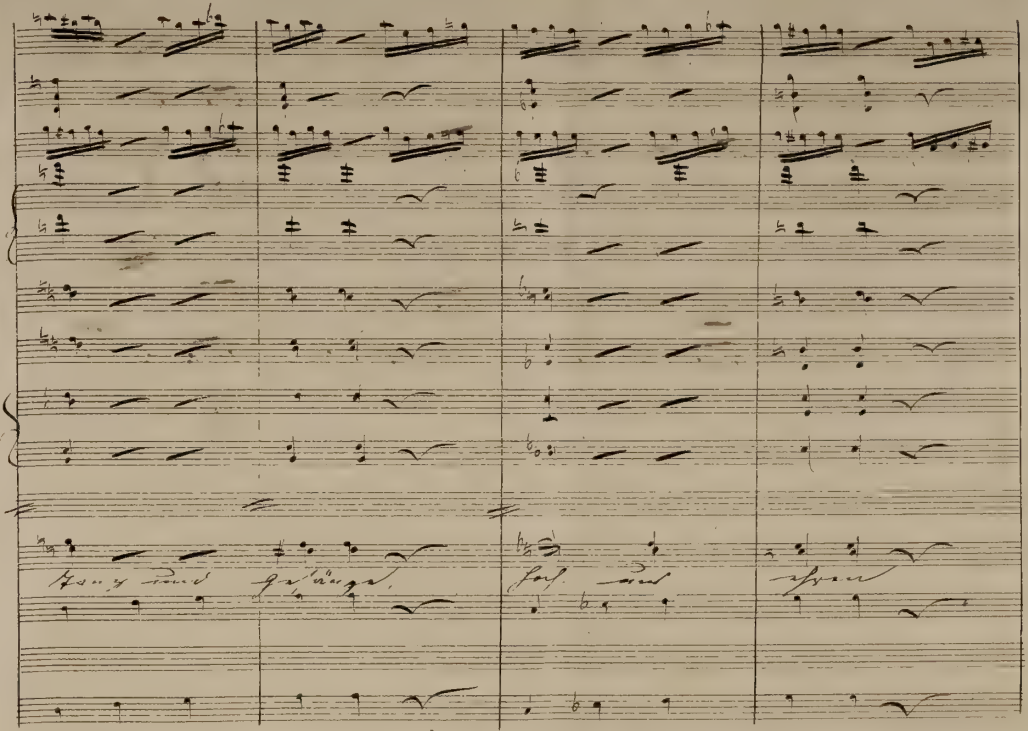

8va col Viol
unis Viol

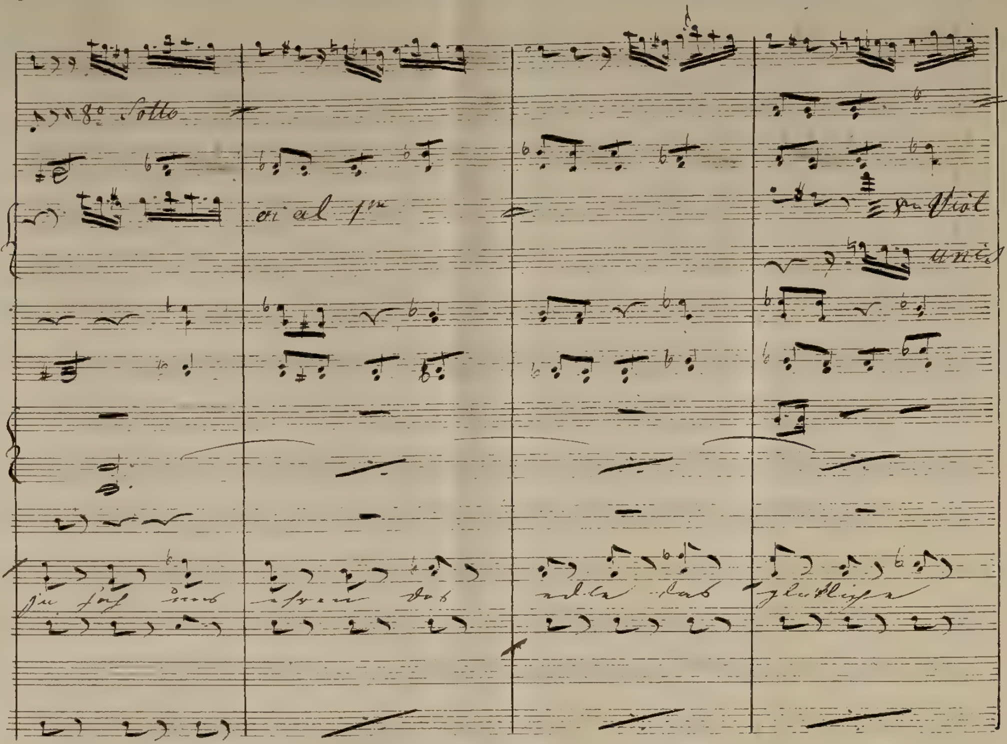


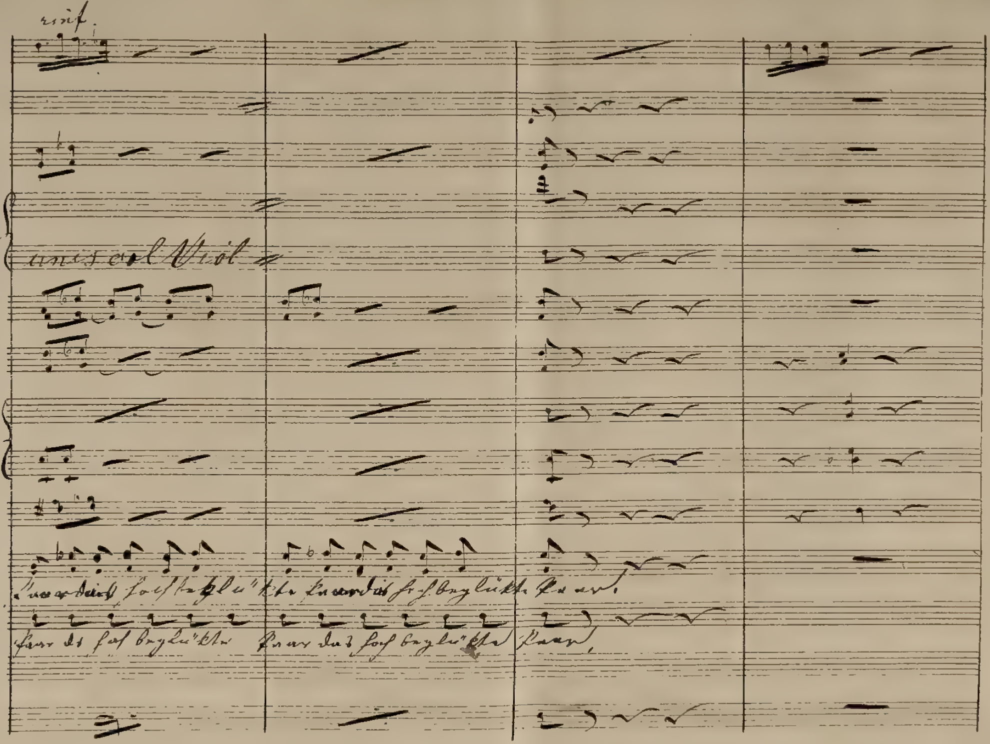

Pizz

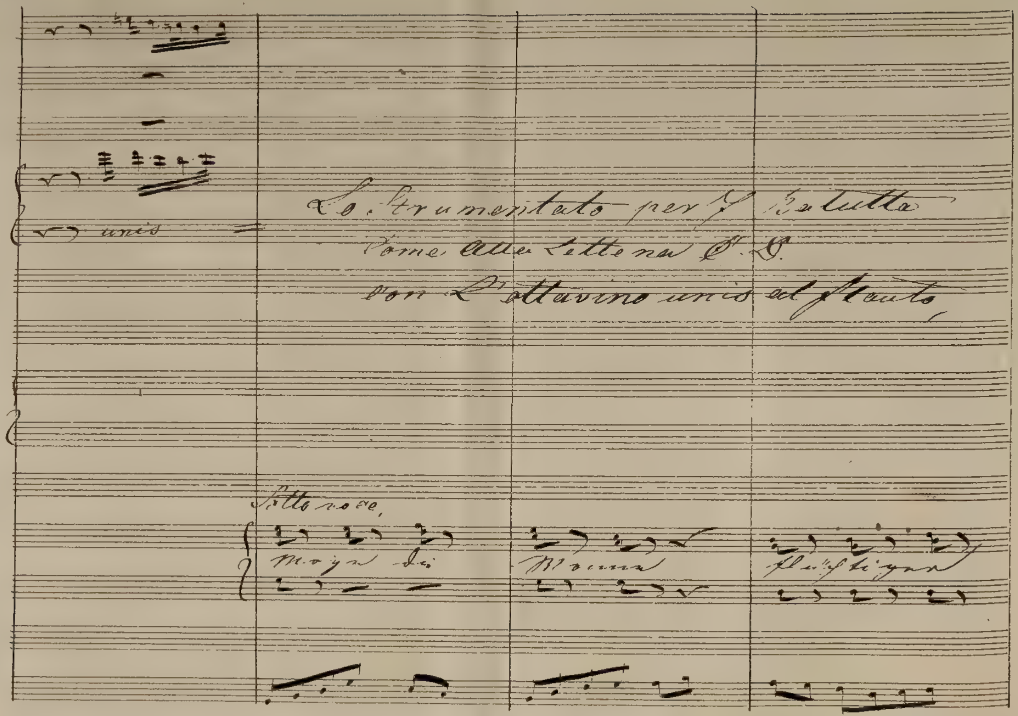

8v. col 1: Viol
unis Flauto

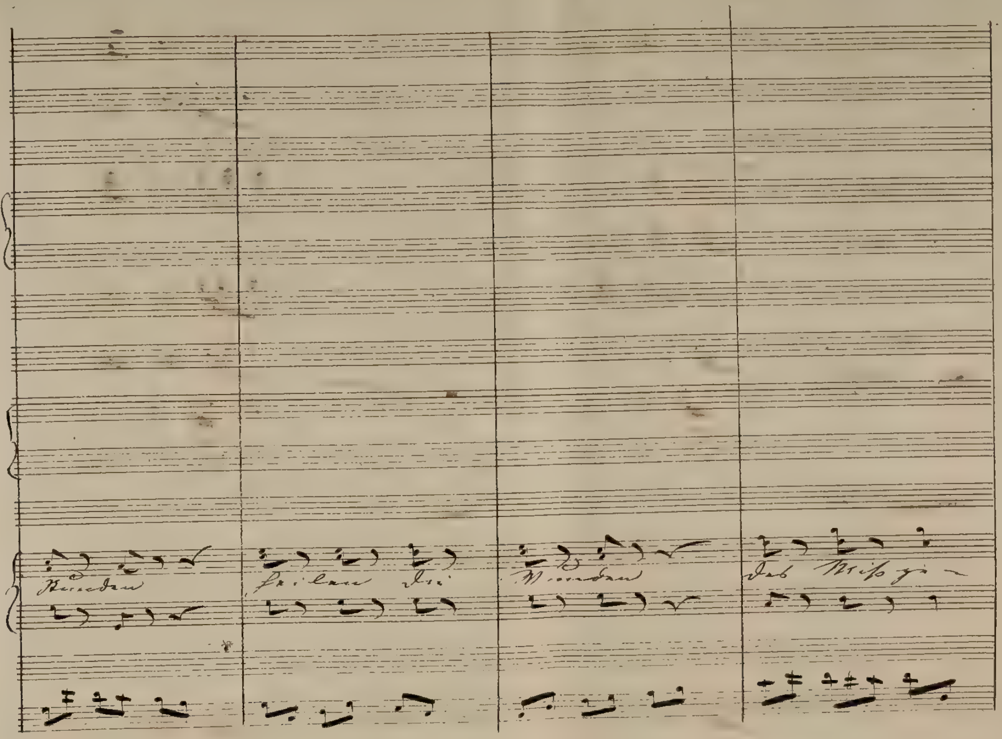

poi indietro al
8va col Viol
unis
unis Vio 1mo
col Viol. 1mo
Arco.

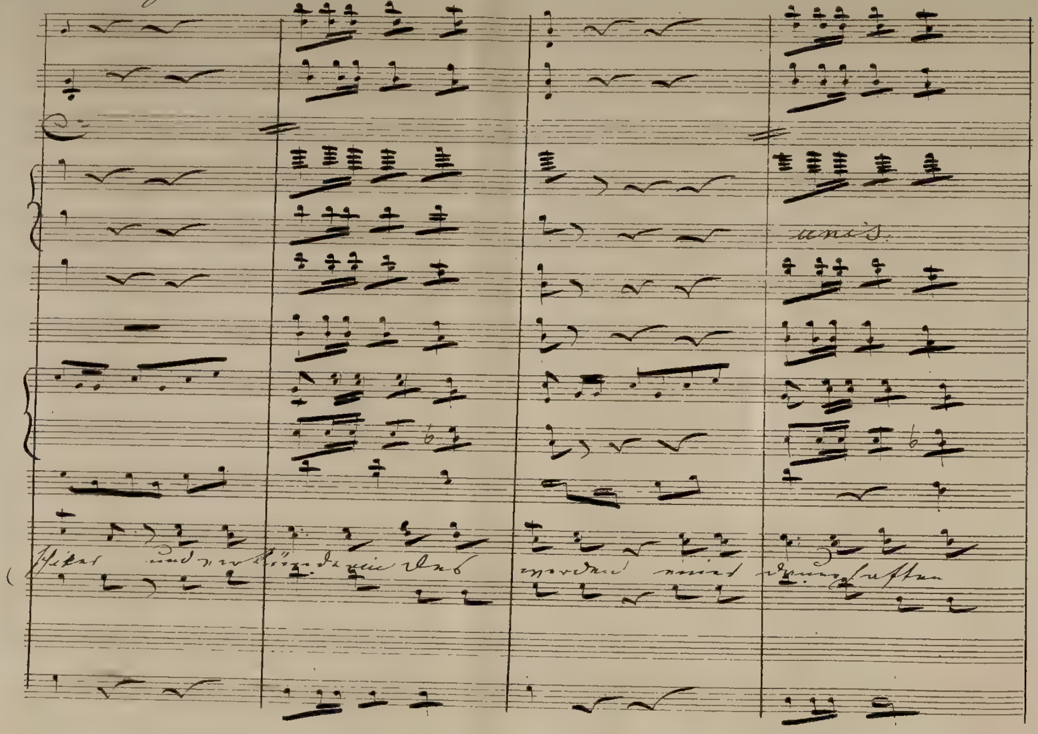

Tanz und Gesänge.

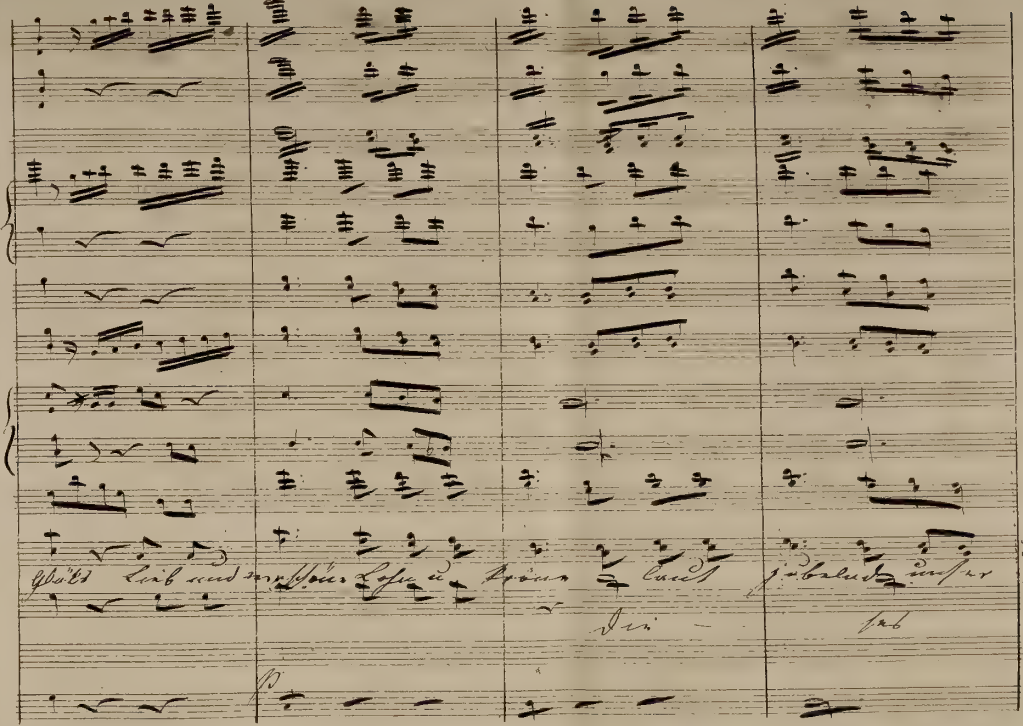

8º Sotto

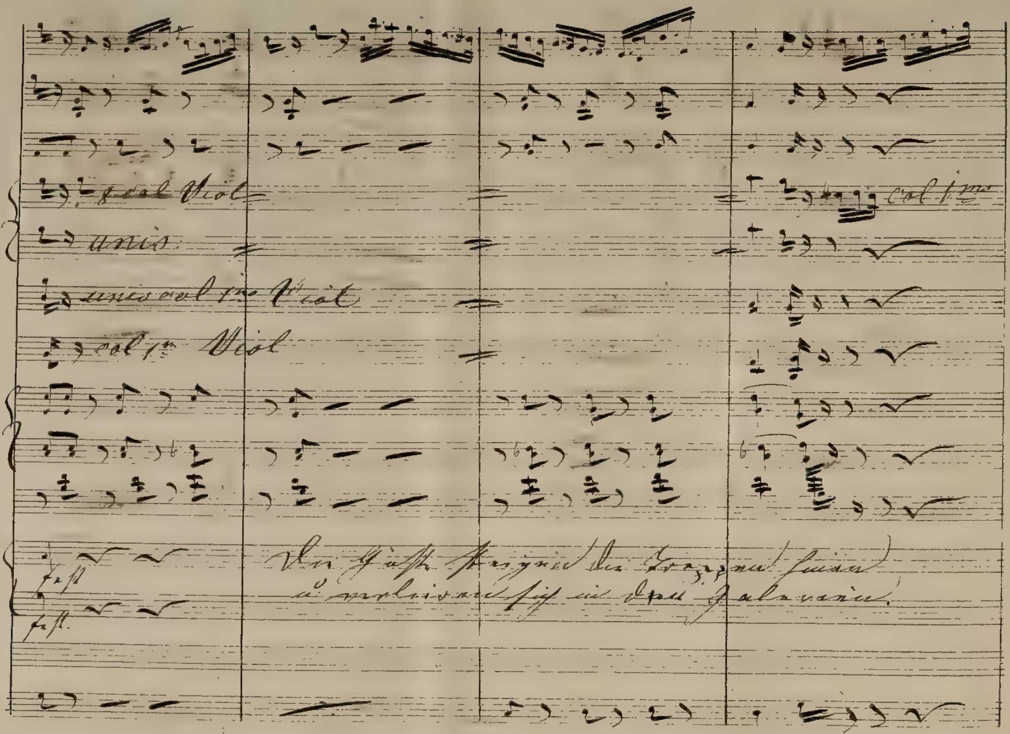

rinf.
unis col Viol

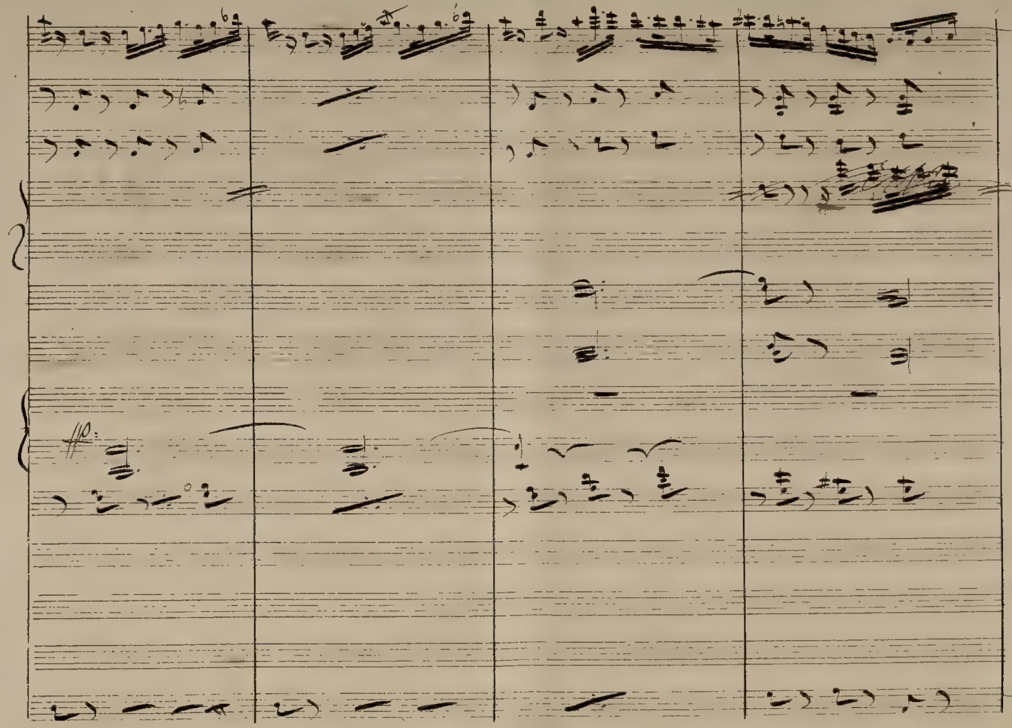

unis
Lo Strumentato per tutta
Come alla Lettera S. D.
Con L'ottavino unis al flauto
Sotto voce,
Mamma

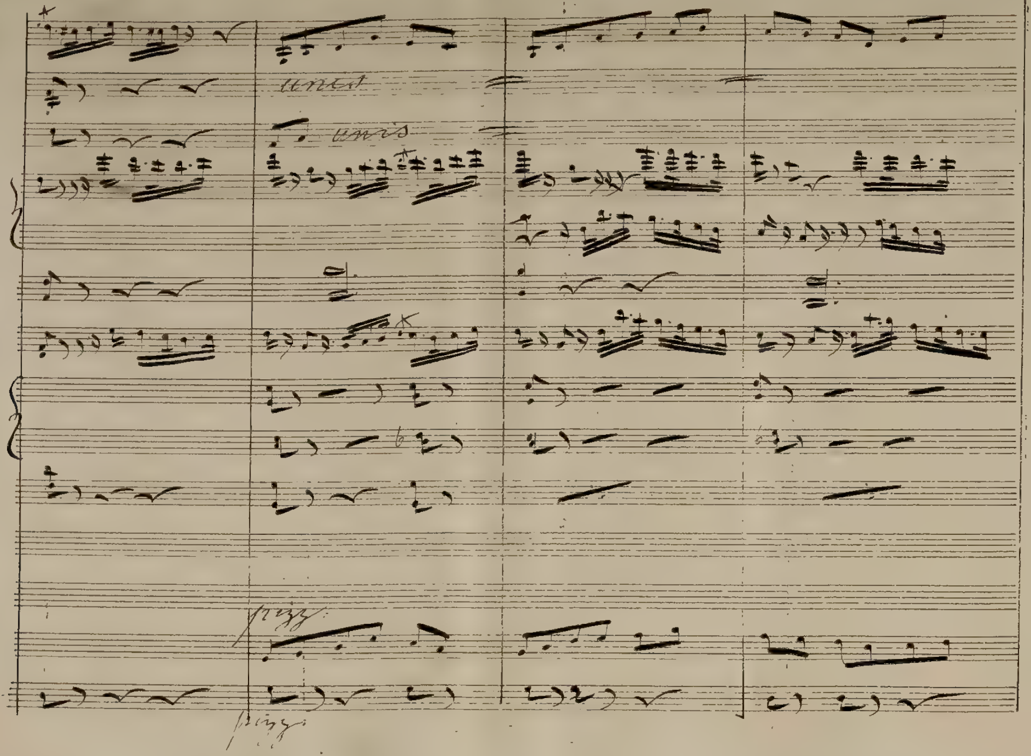


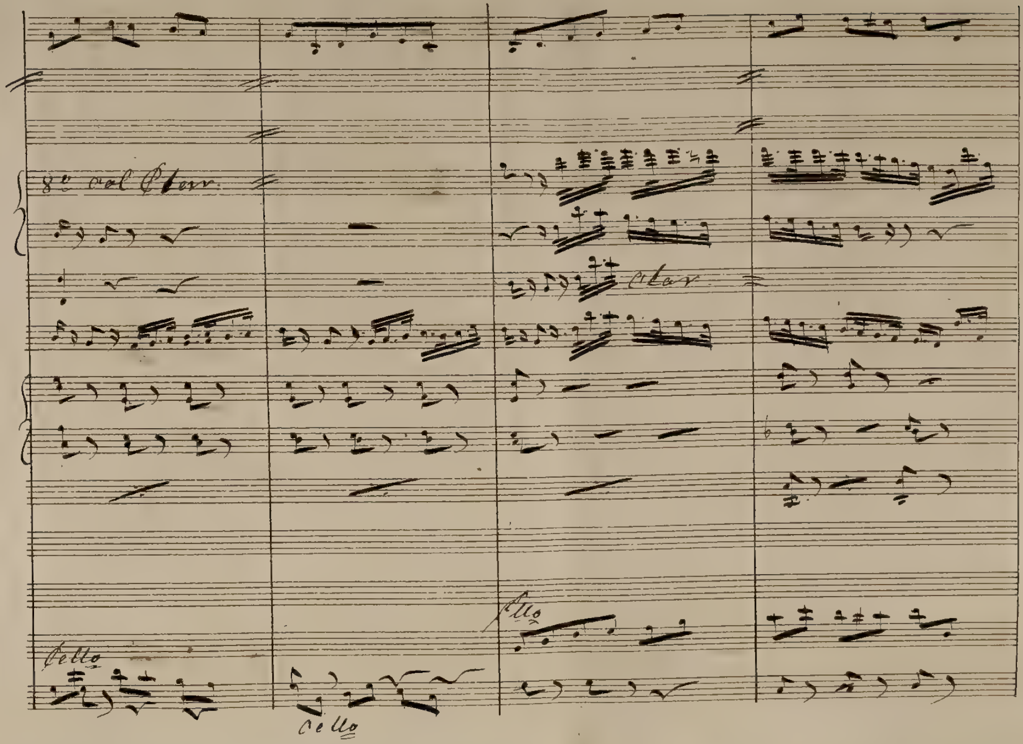

unis.

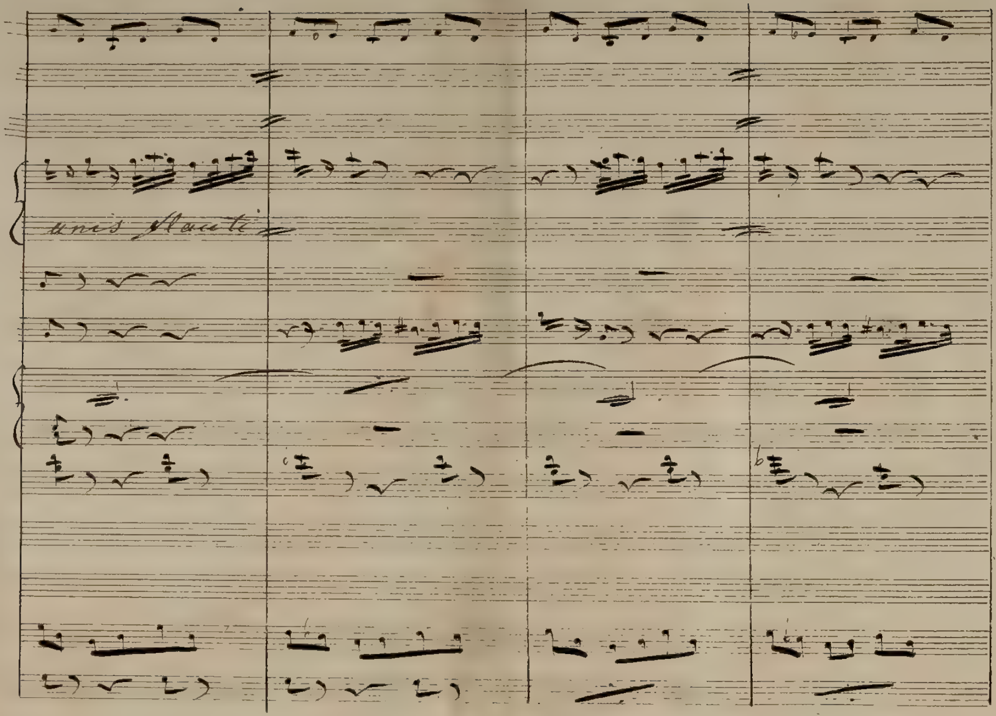


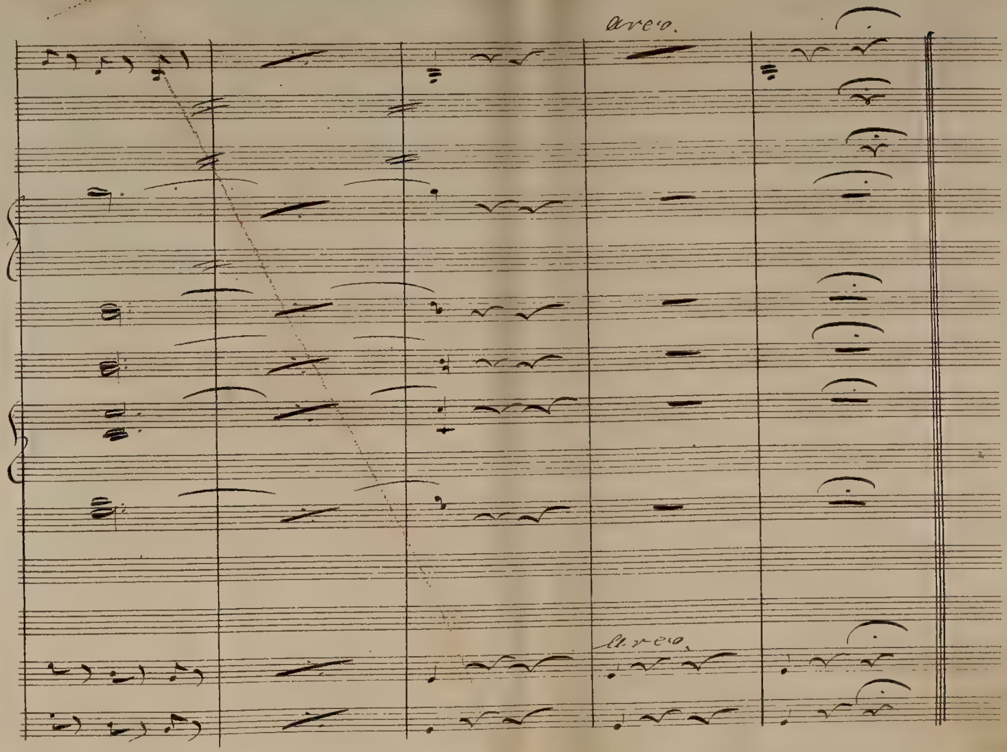

col Viol
unis.
unis col 1mo Viol
col 1mo Viol
col 1mo



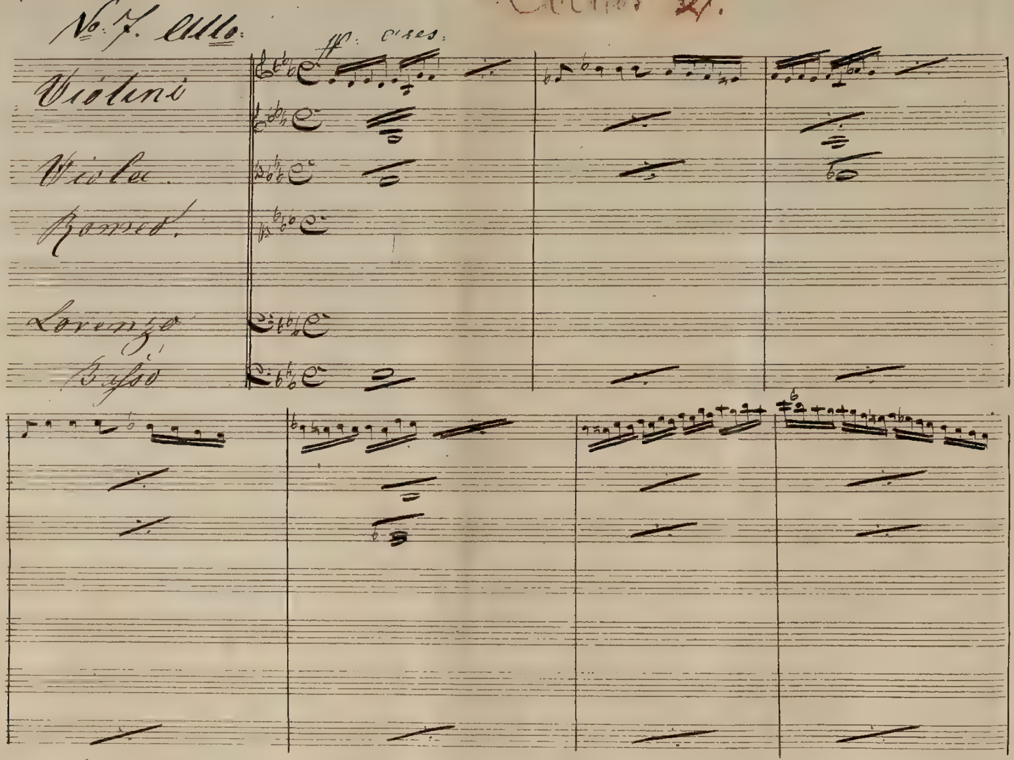

unis
pizz.
pizz.

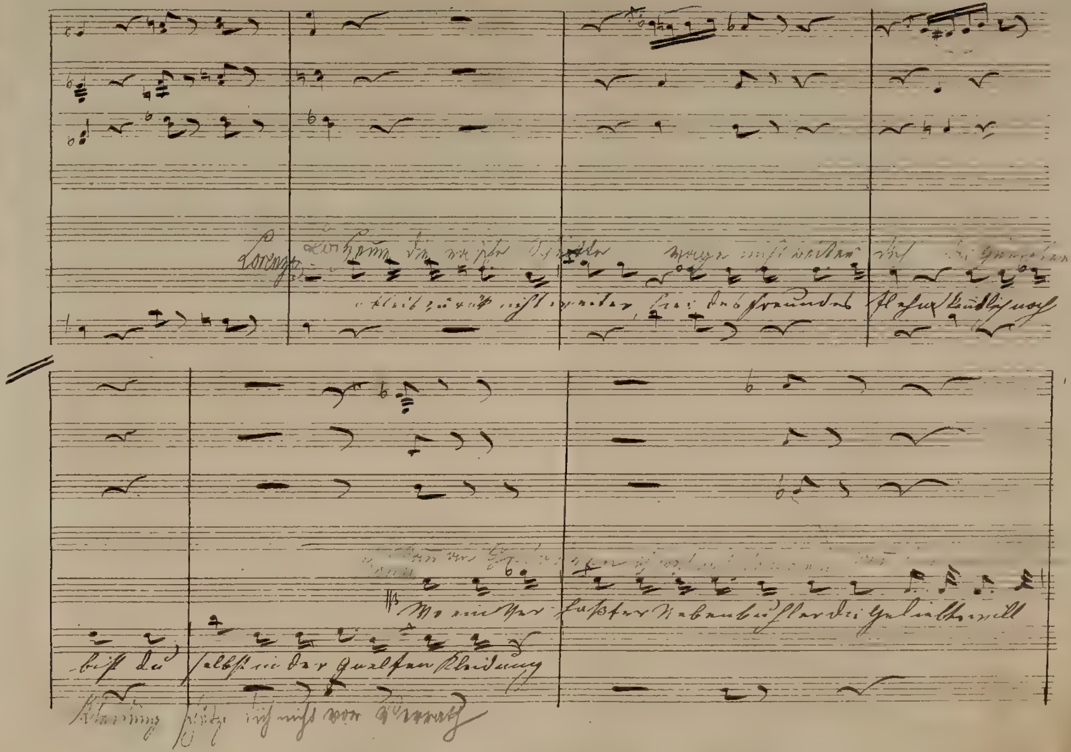

8º col Clar.
Clar
Cello
Cello
Cello

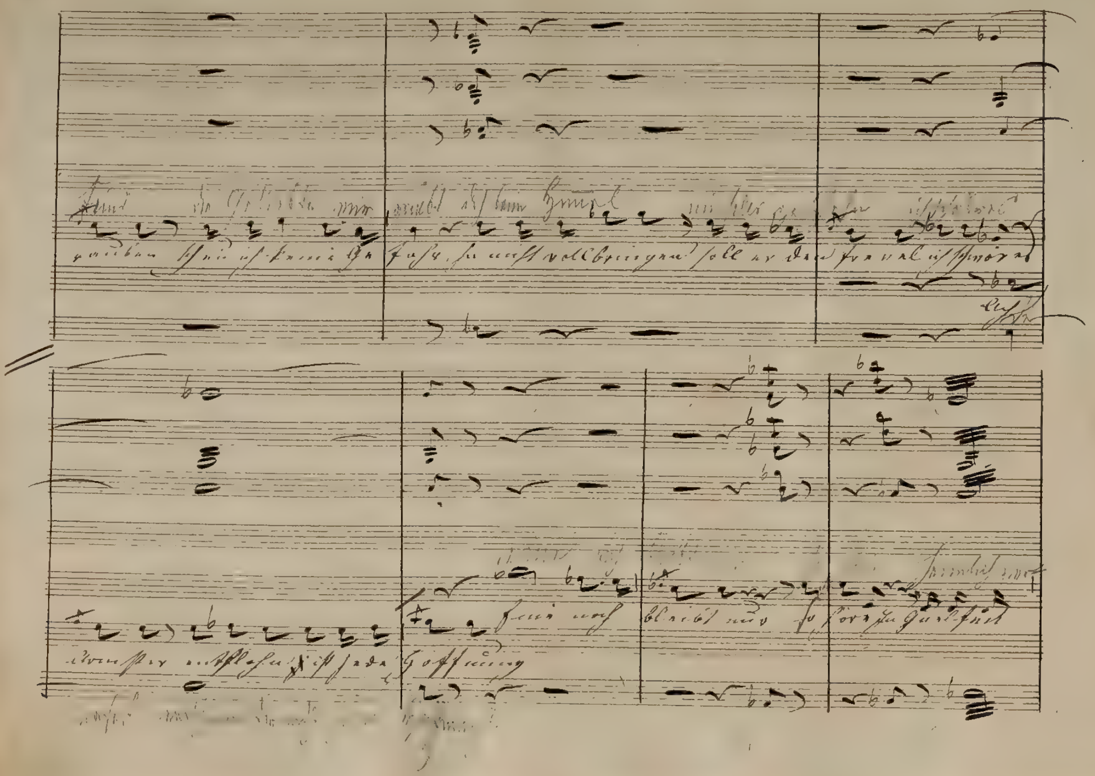

unis staccati

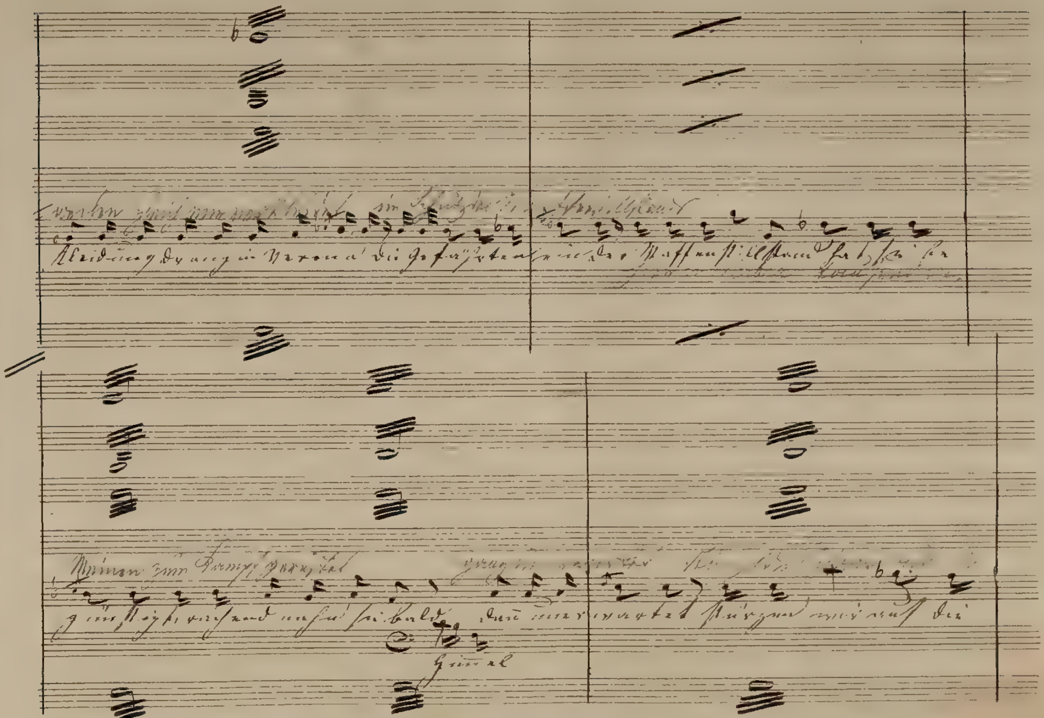

arco.
arco.

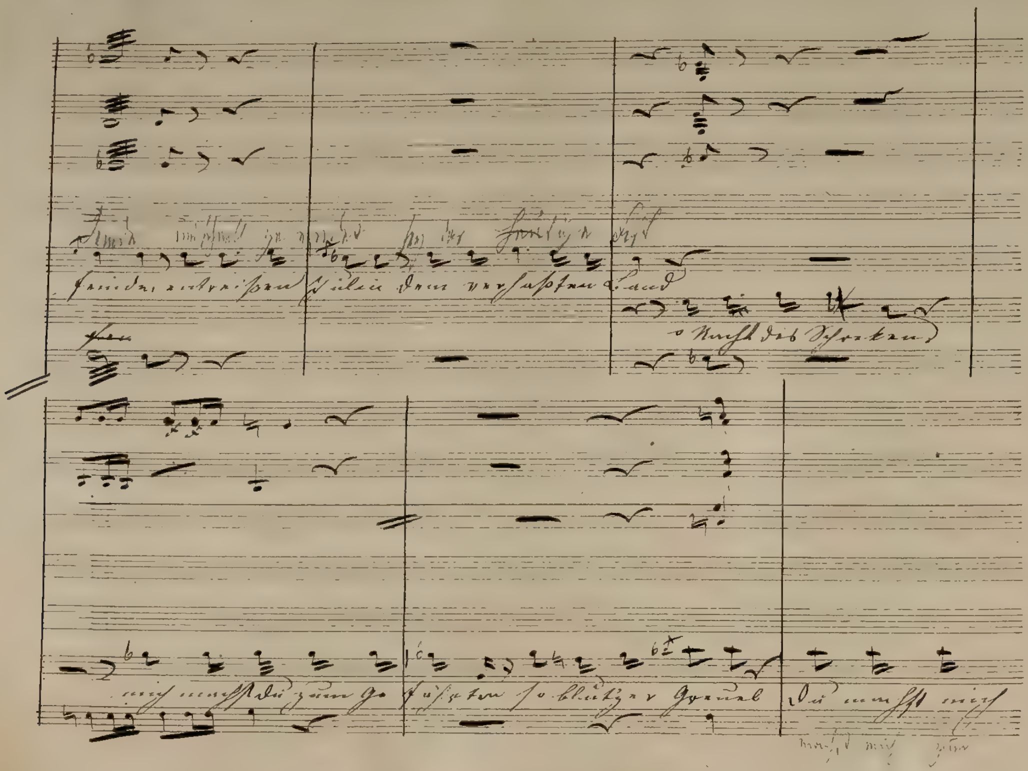
Atto 2.

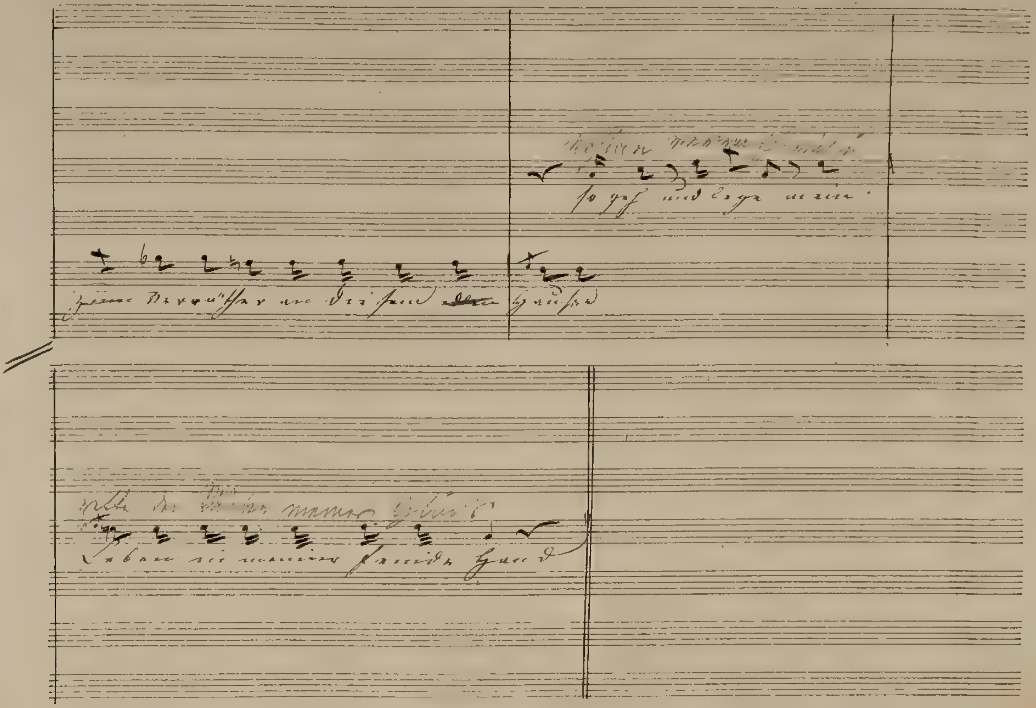


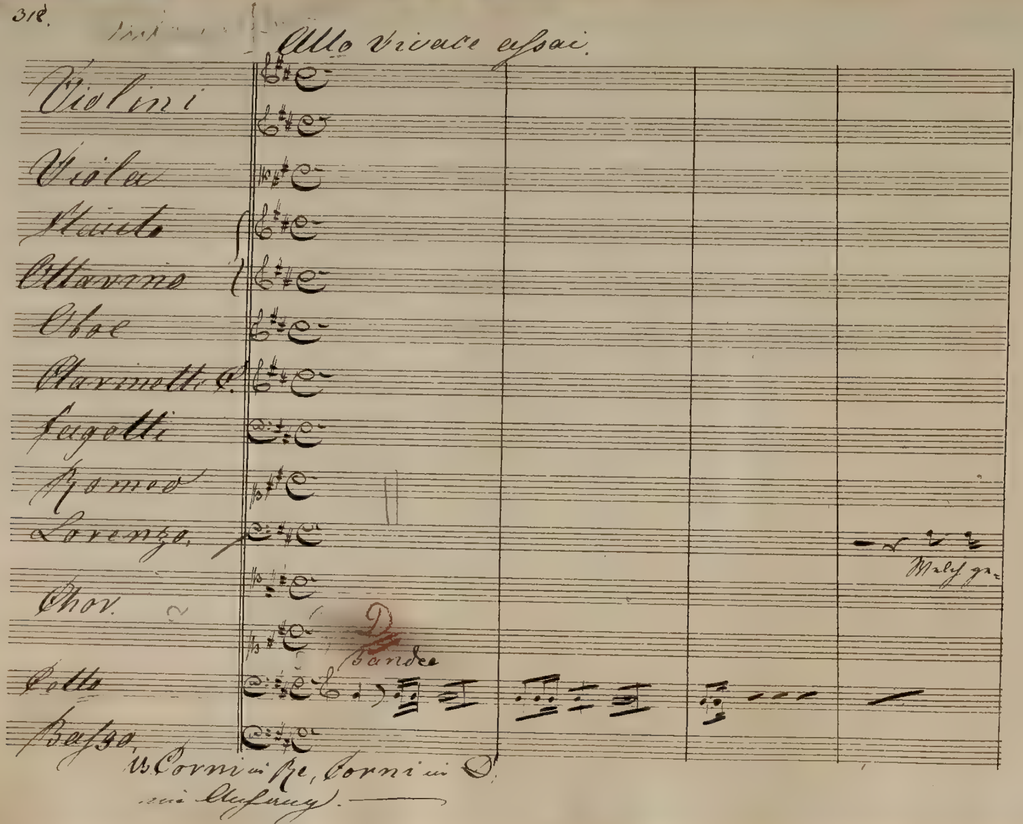

Lorenzo

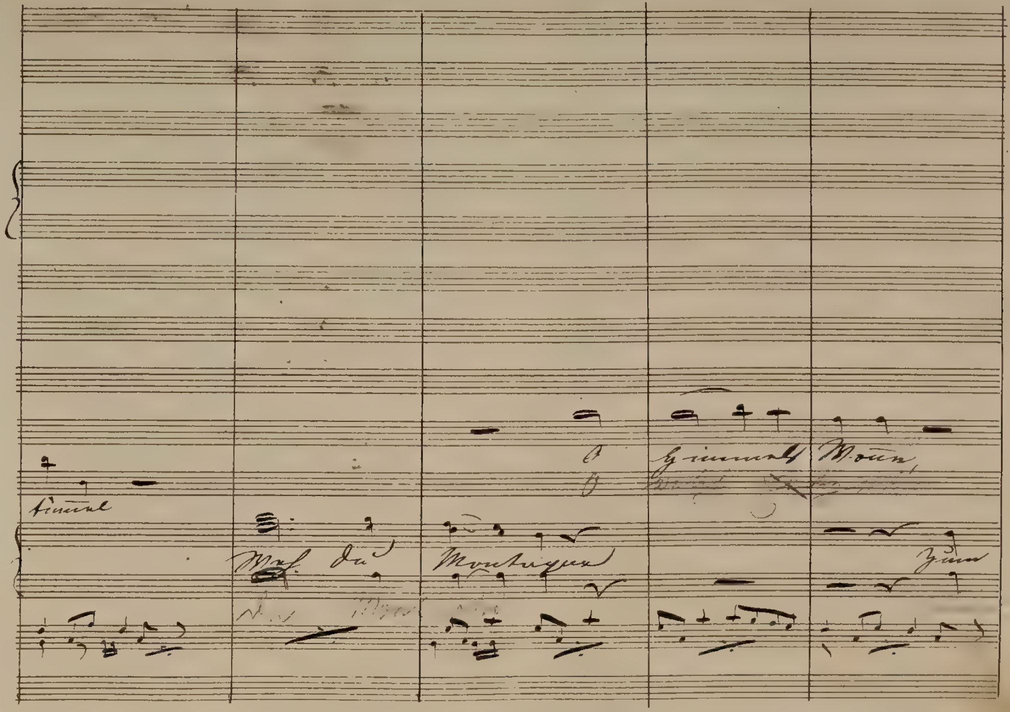


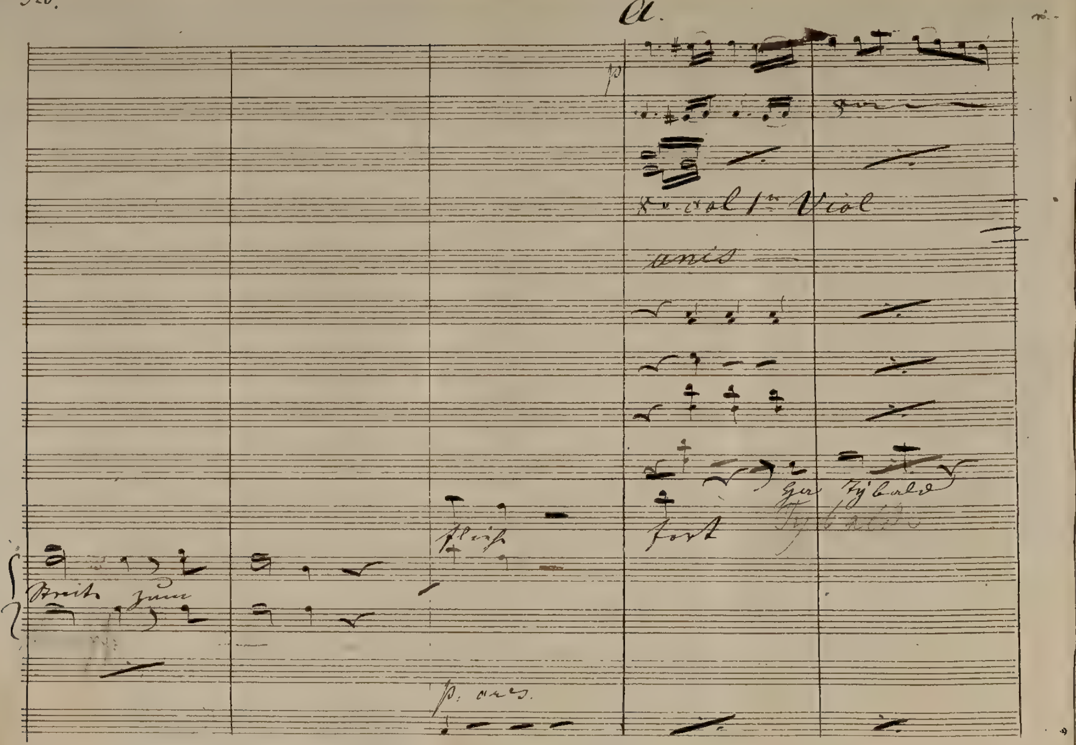


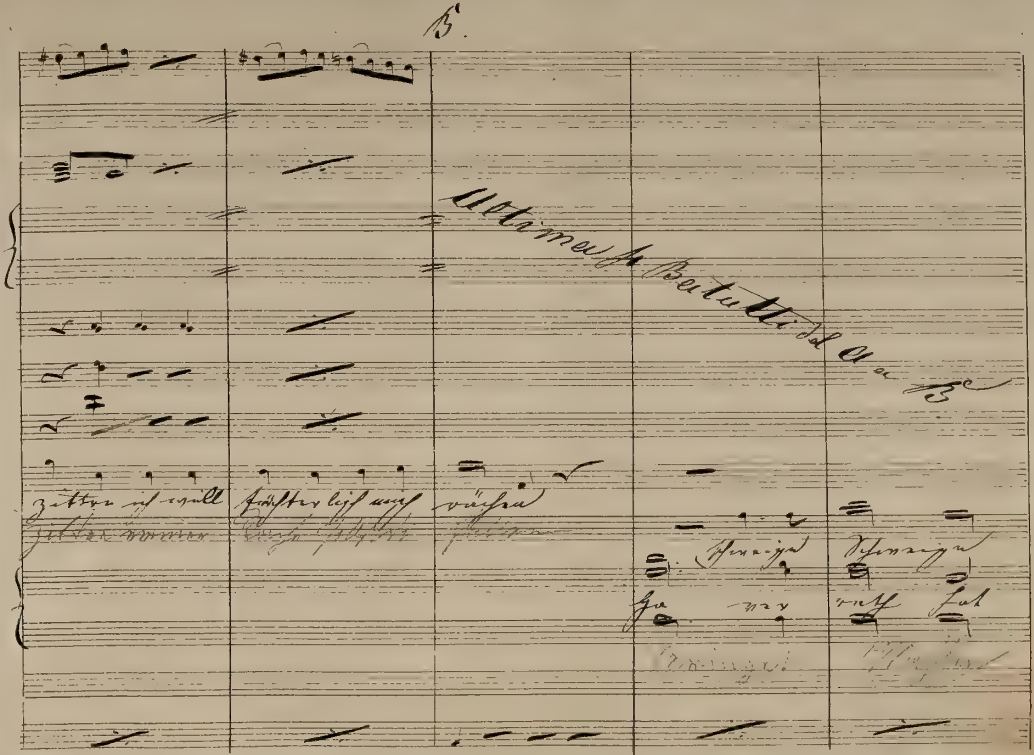


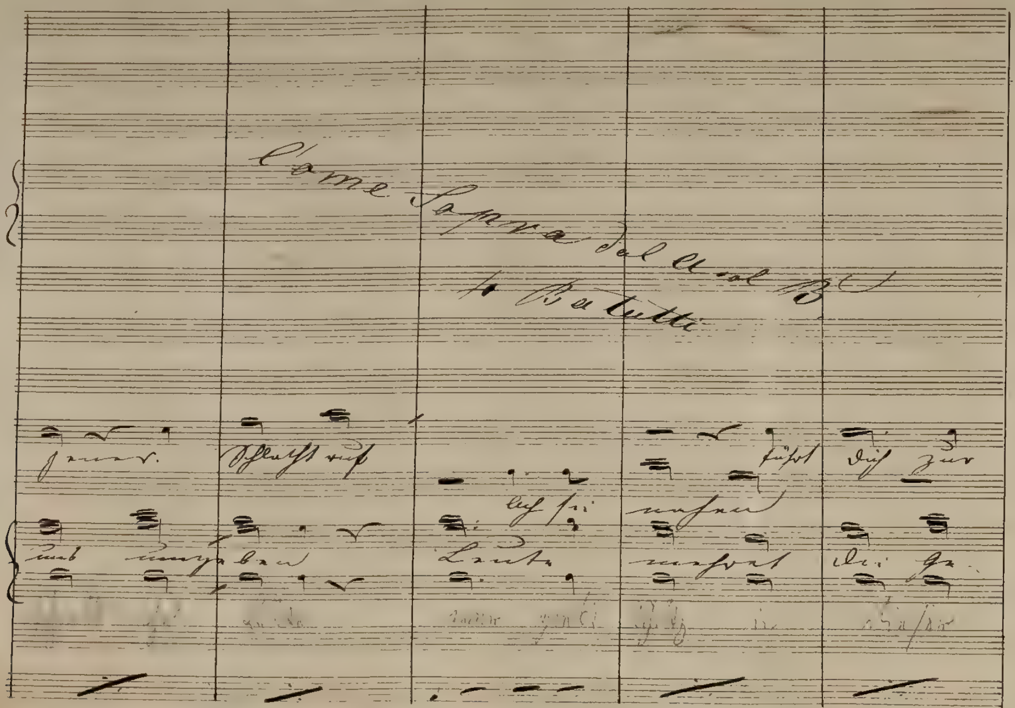


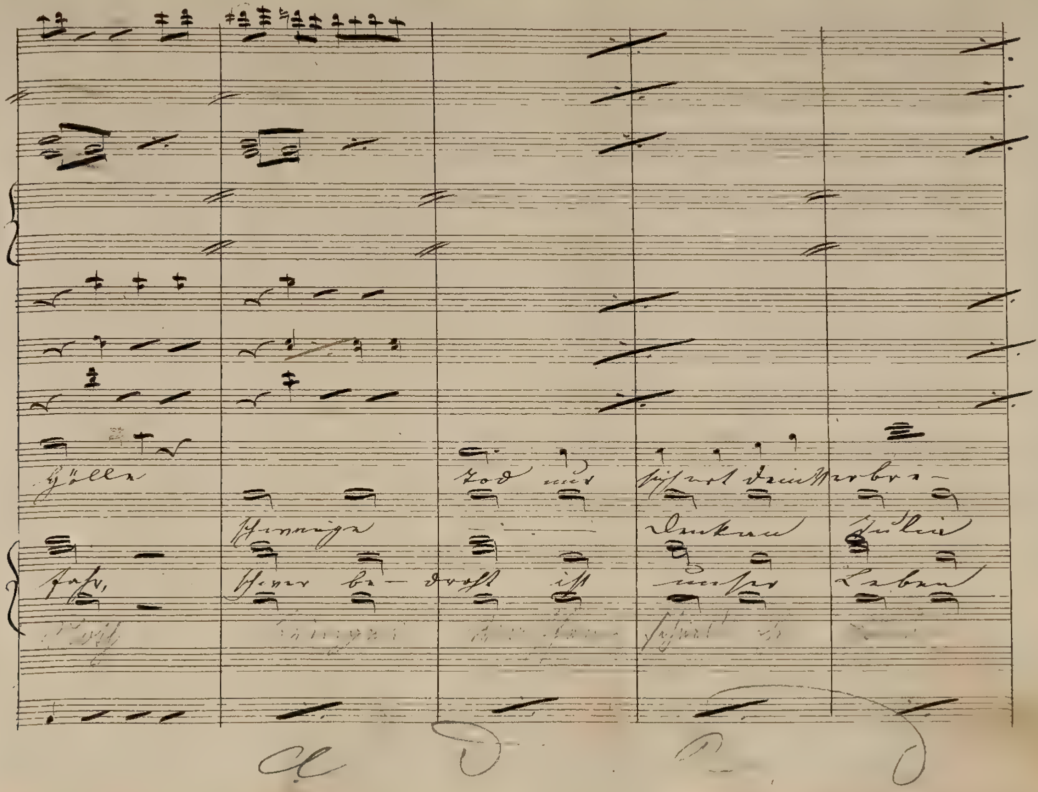

Allo vivace assai.
Violini
Viola
Flauto
Ottavino
Oboe
Clarinetti C.
Fagotti
Romeo
Lorenzo.
Chor.
Banda
Cello
Basso.
NB. Corni in Re, Corni in D.

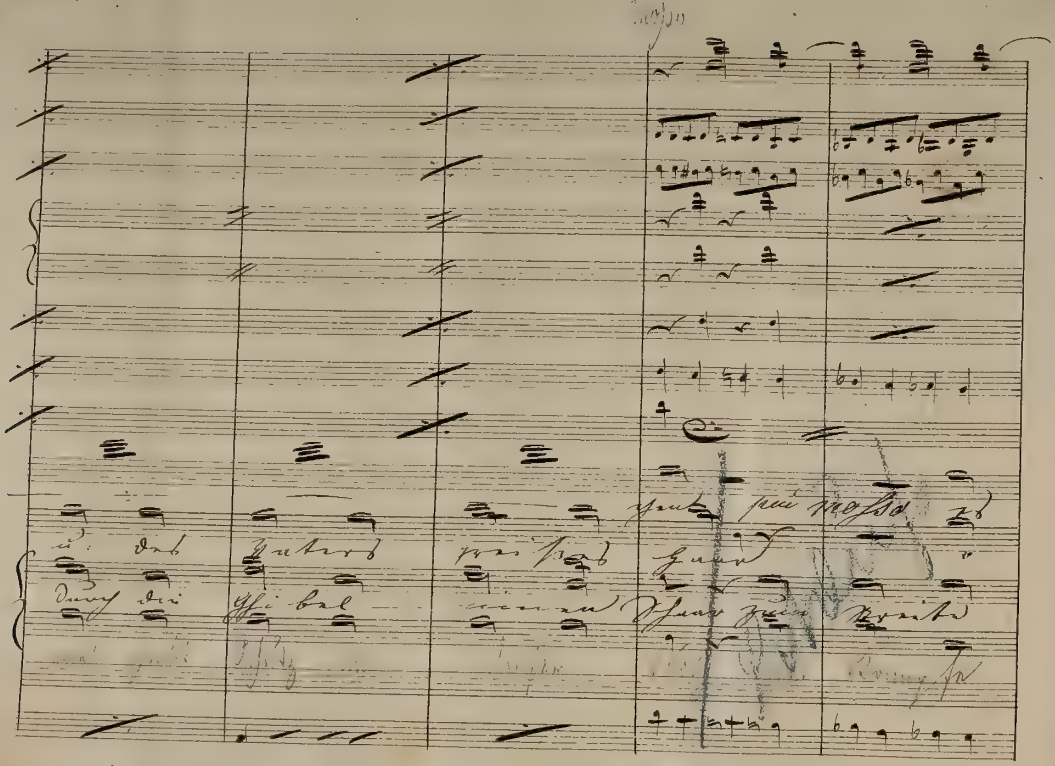


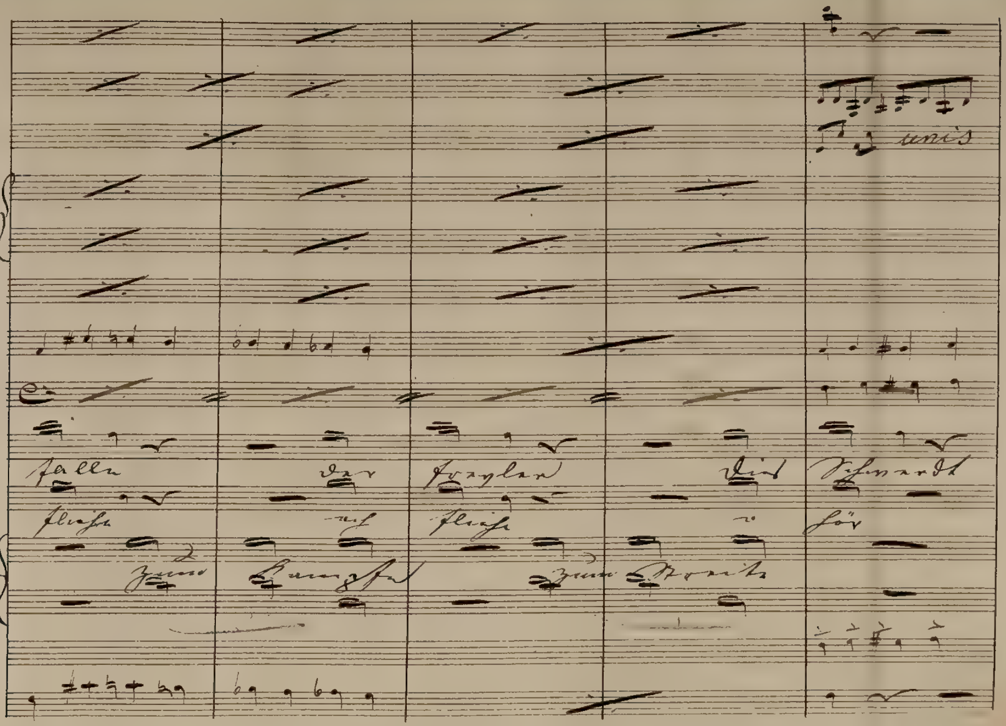

a.
p
col 1mo Viol
unis
fort

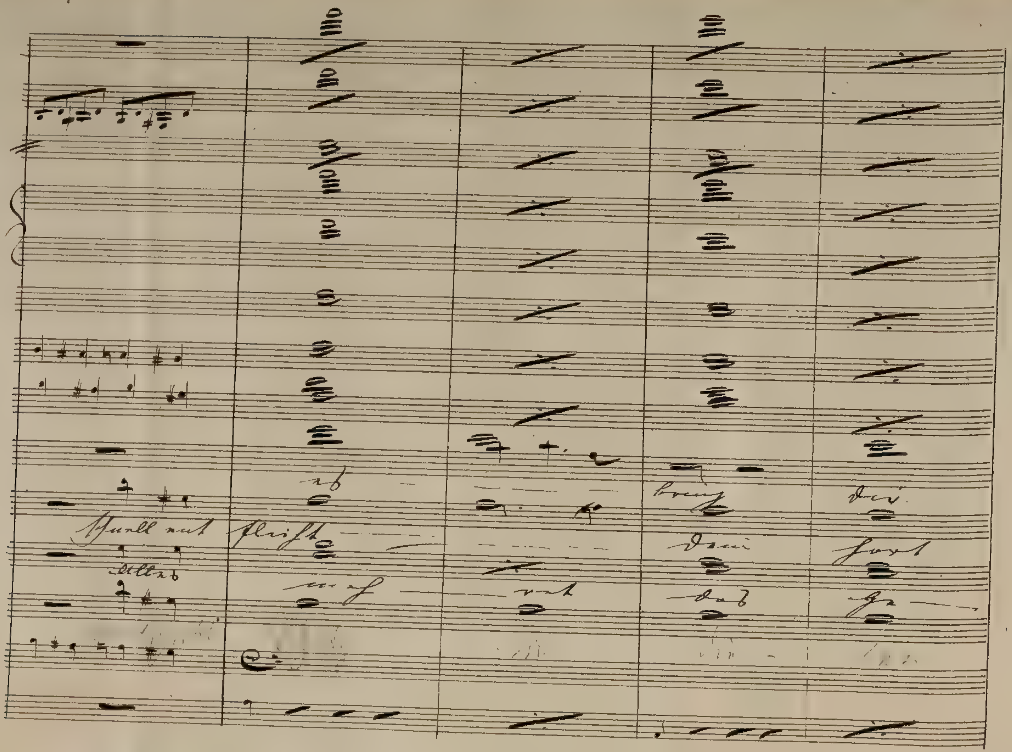

B.
zittern ich will
flüstern leis mich
rühren

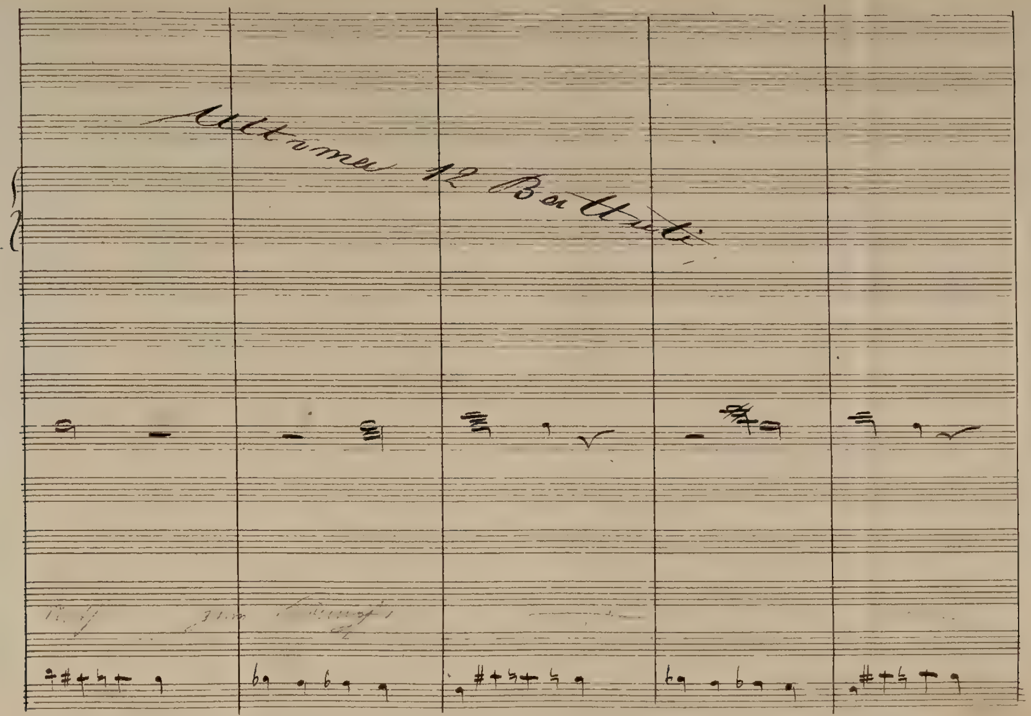


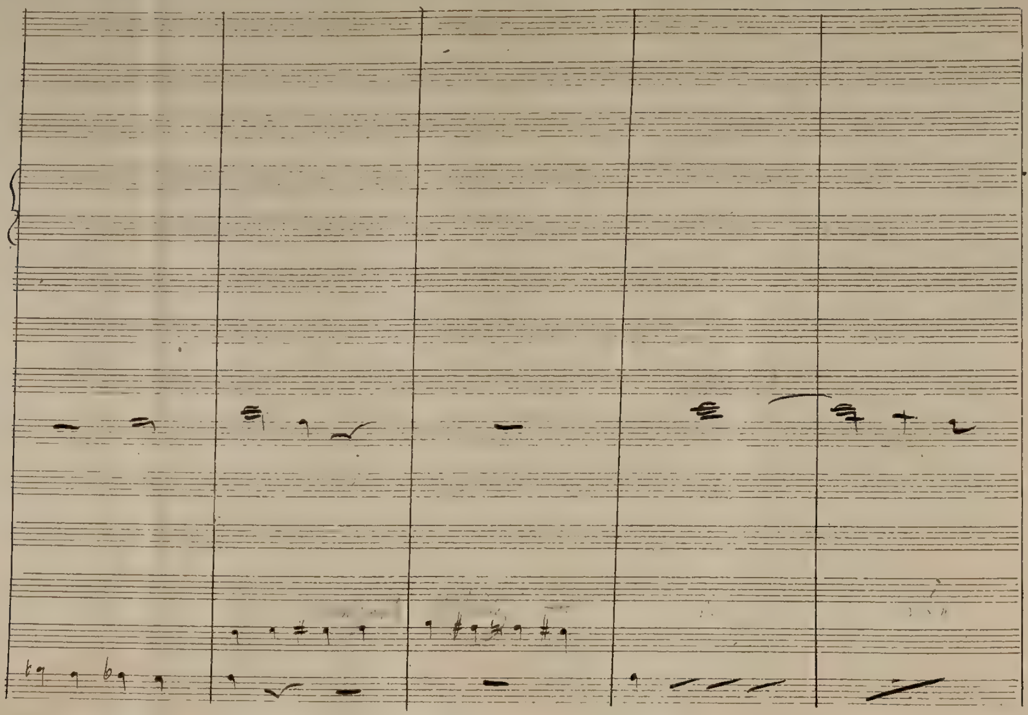

Höllen
Tod und
Leben

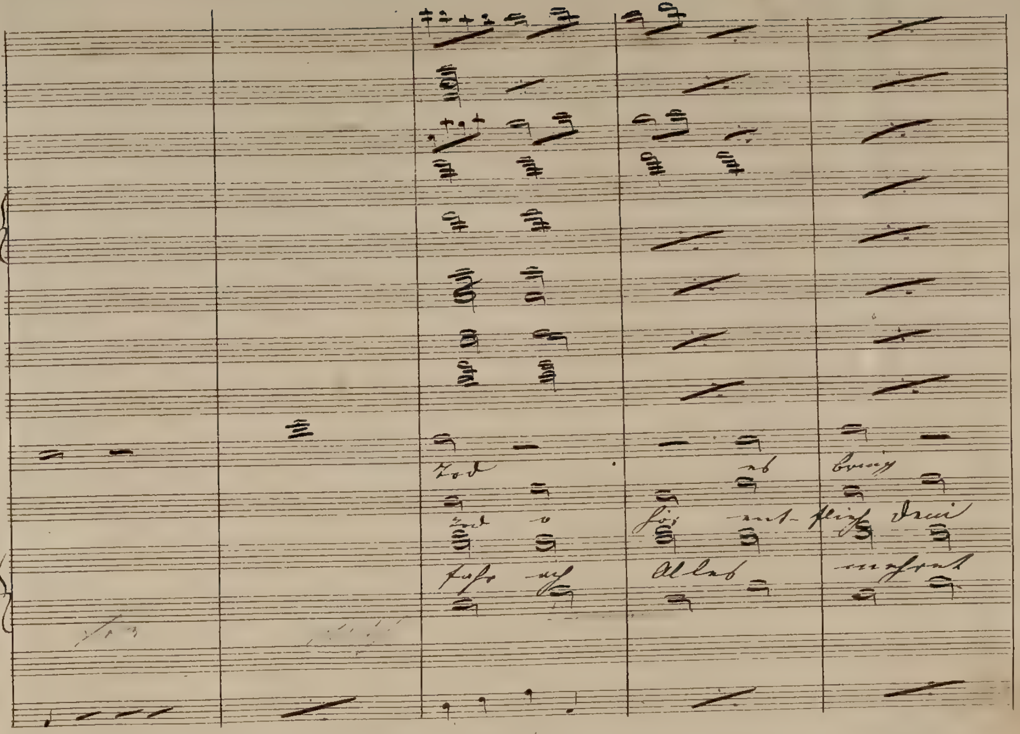


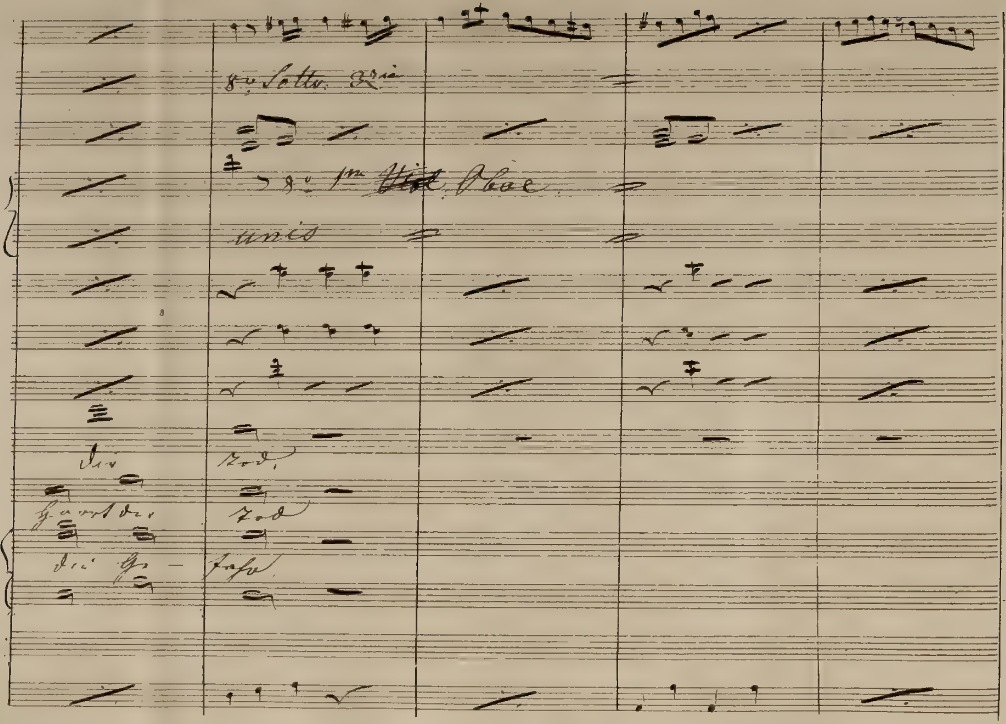

unis

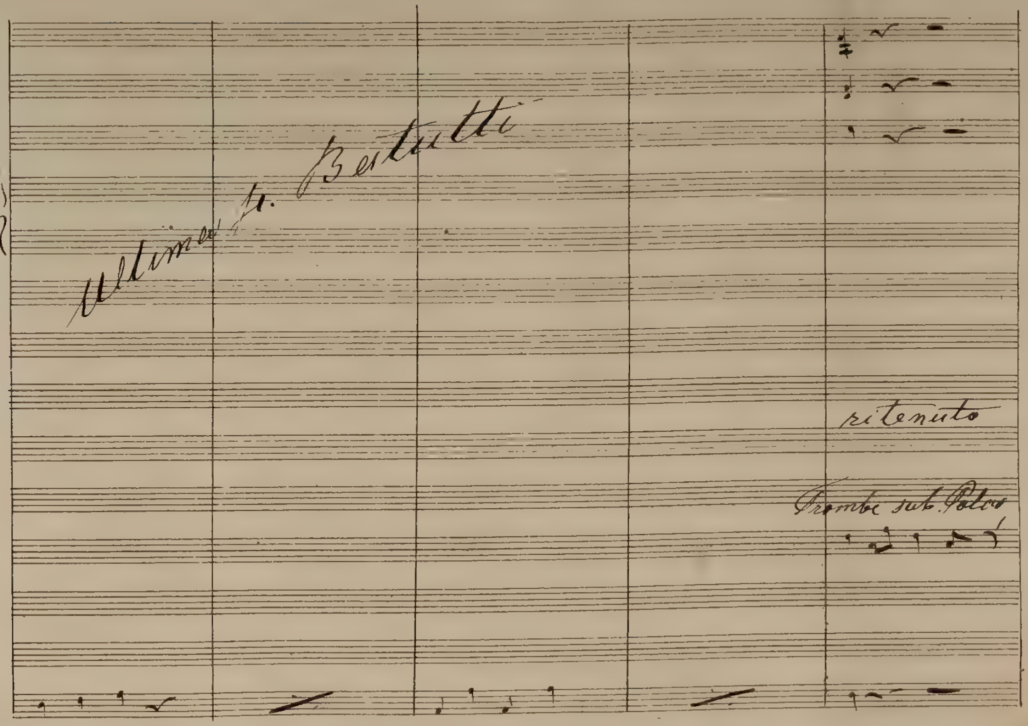


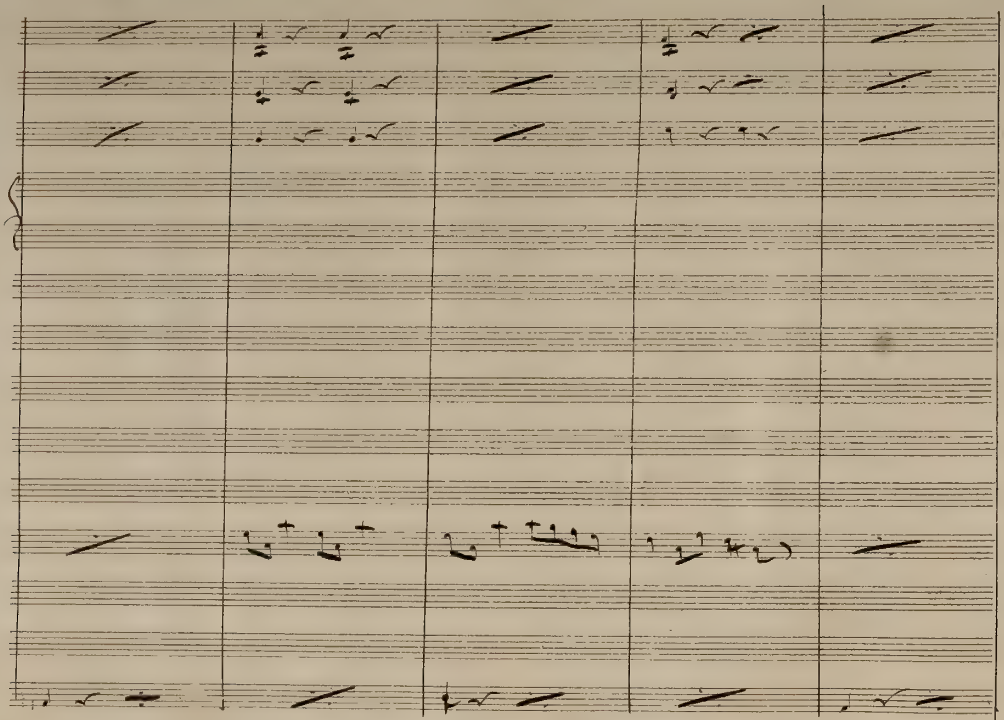

Ultime 12 Battute

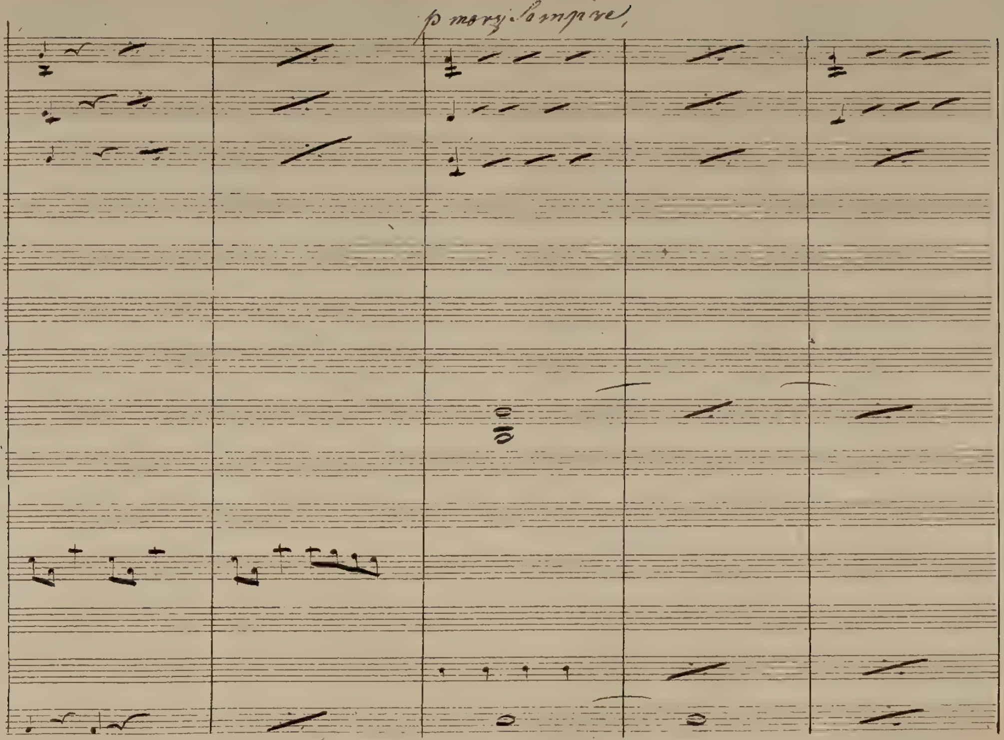


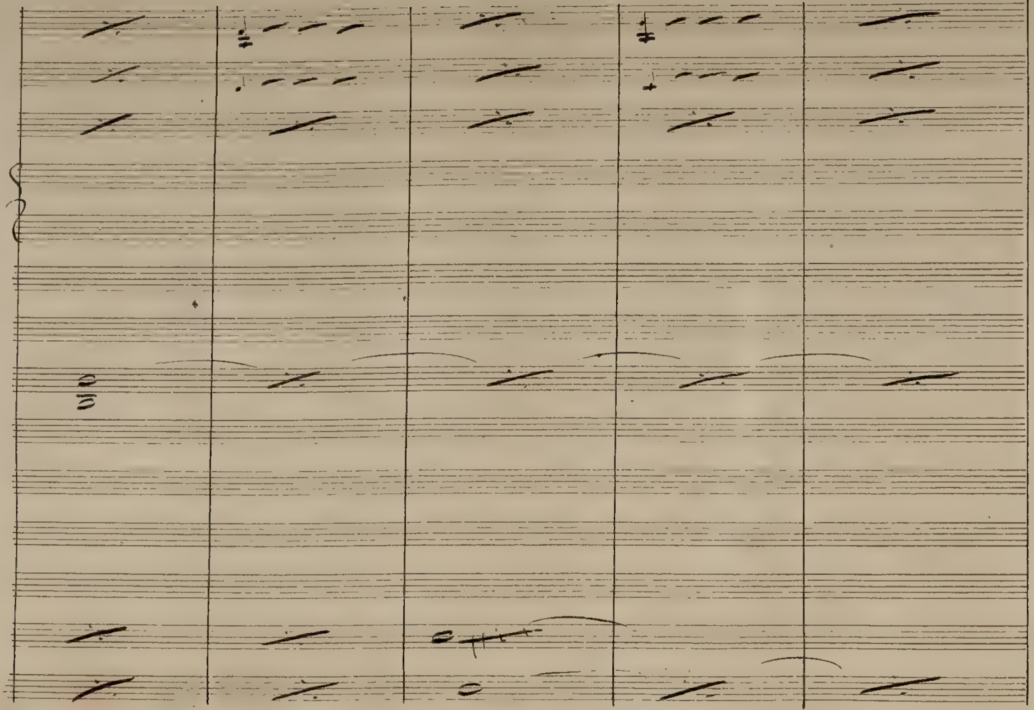


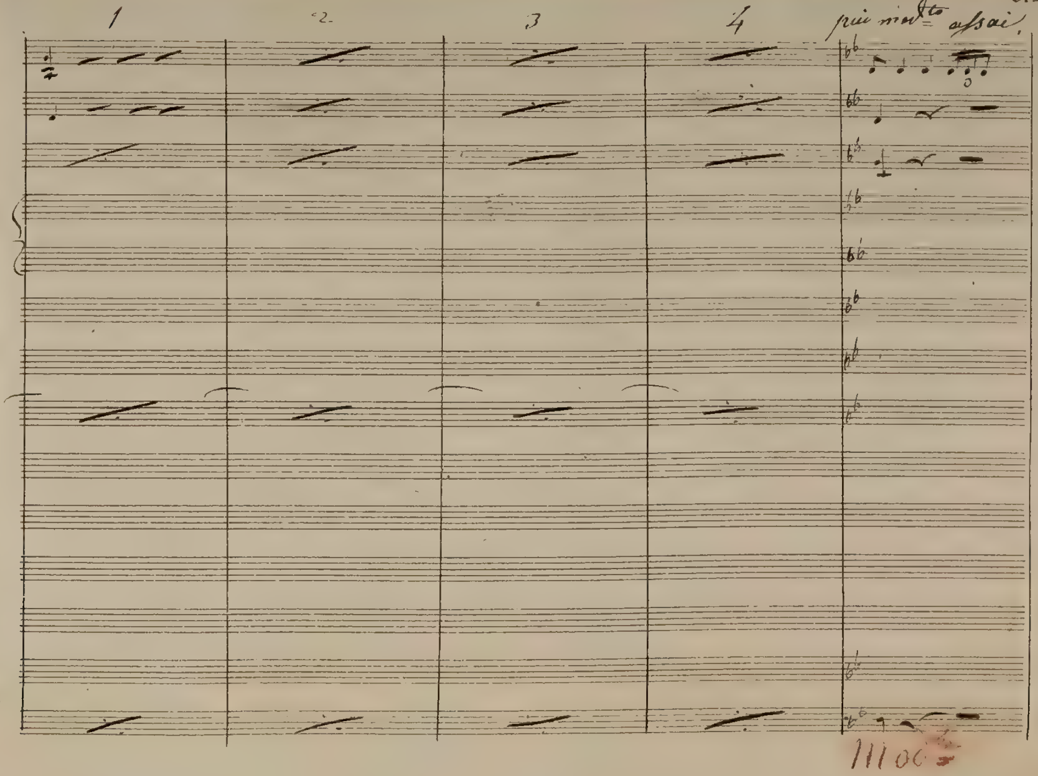

Oboe
unis

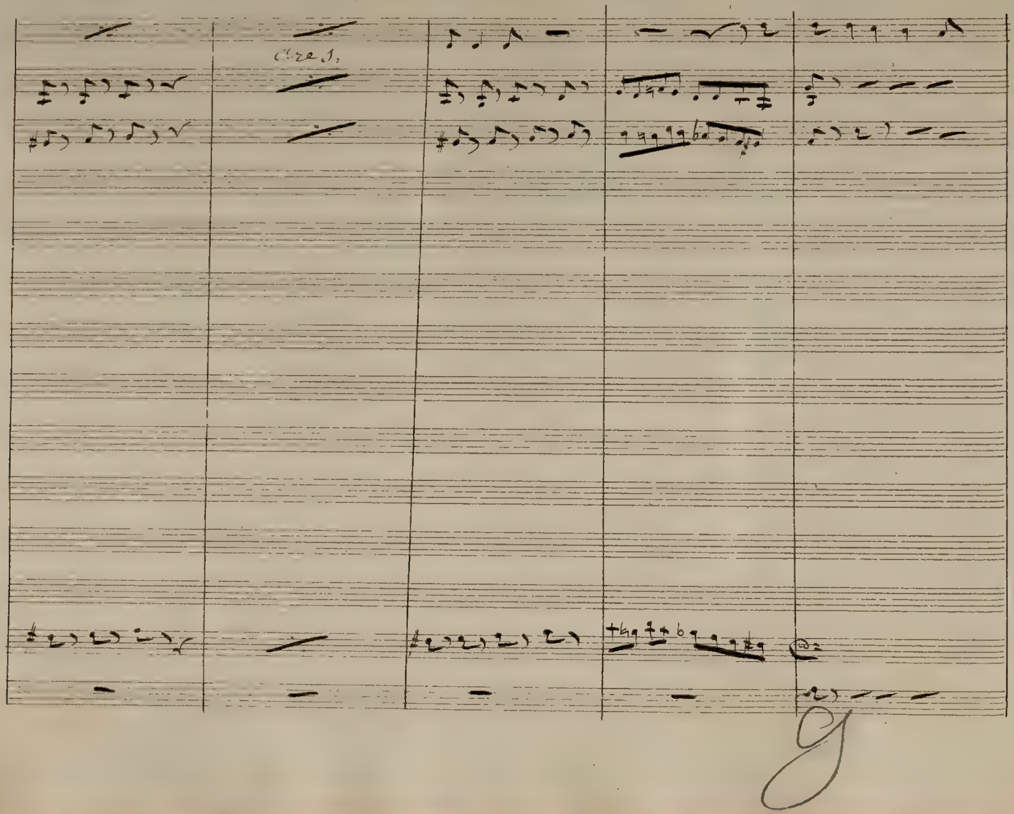

ultimo 4. Battute
ritenuto
Trombe sul Palco

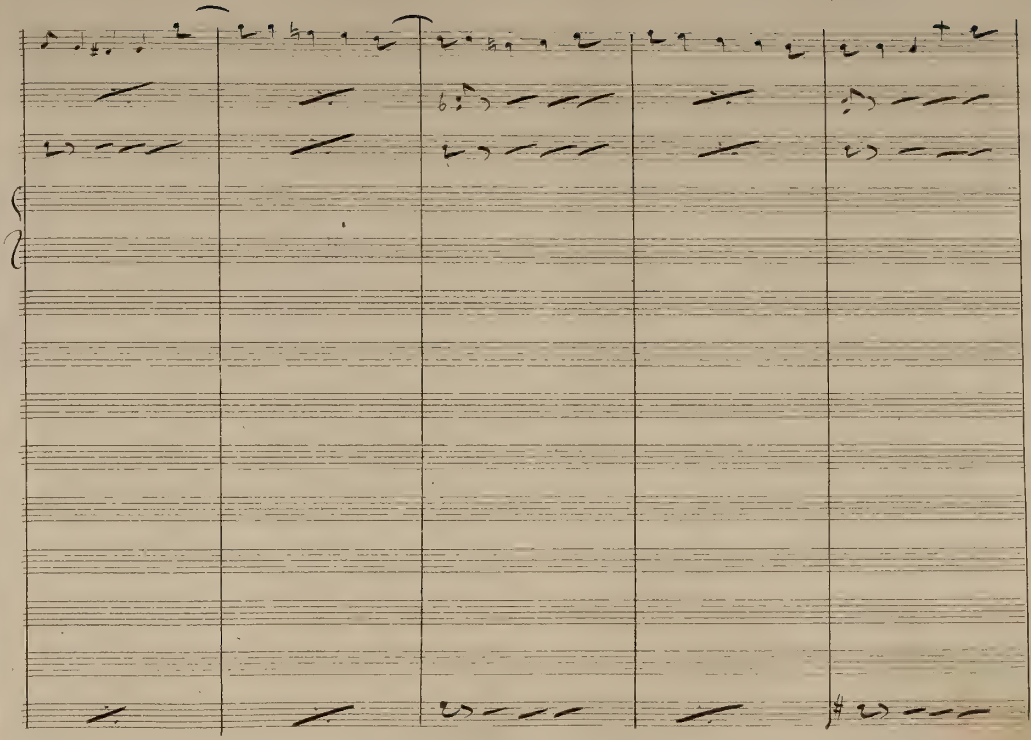


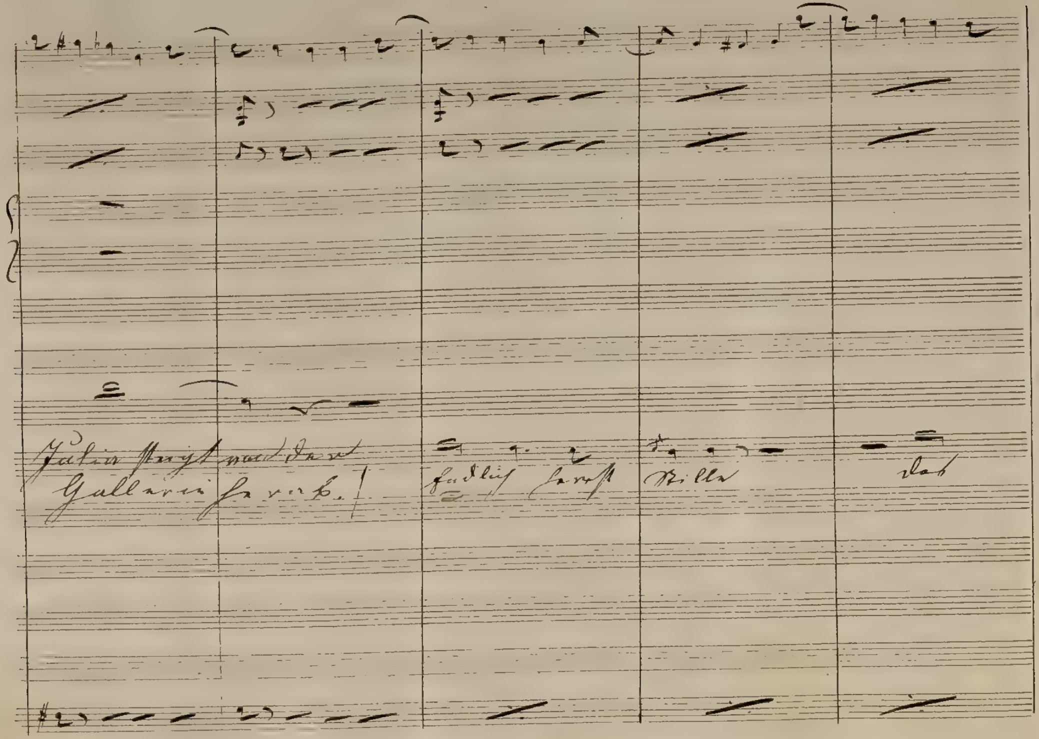


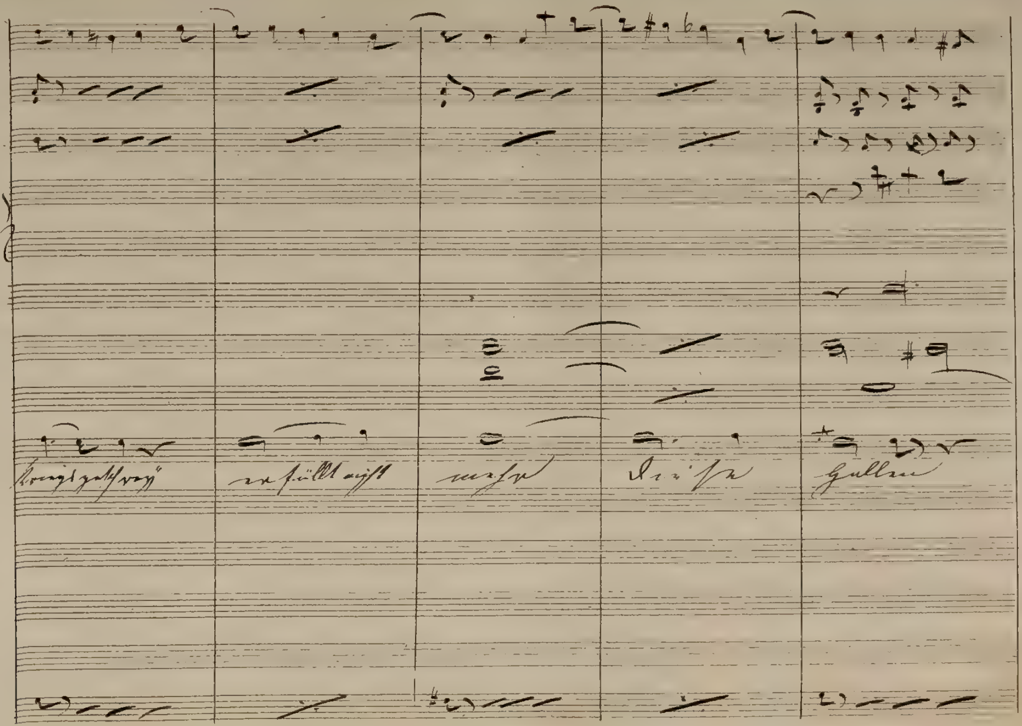


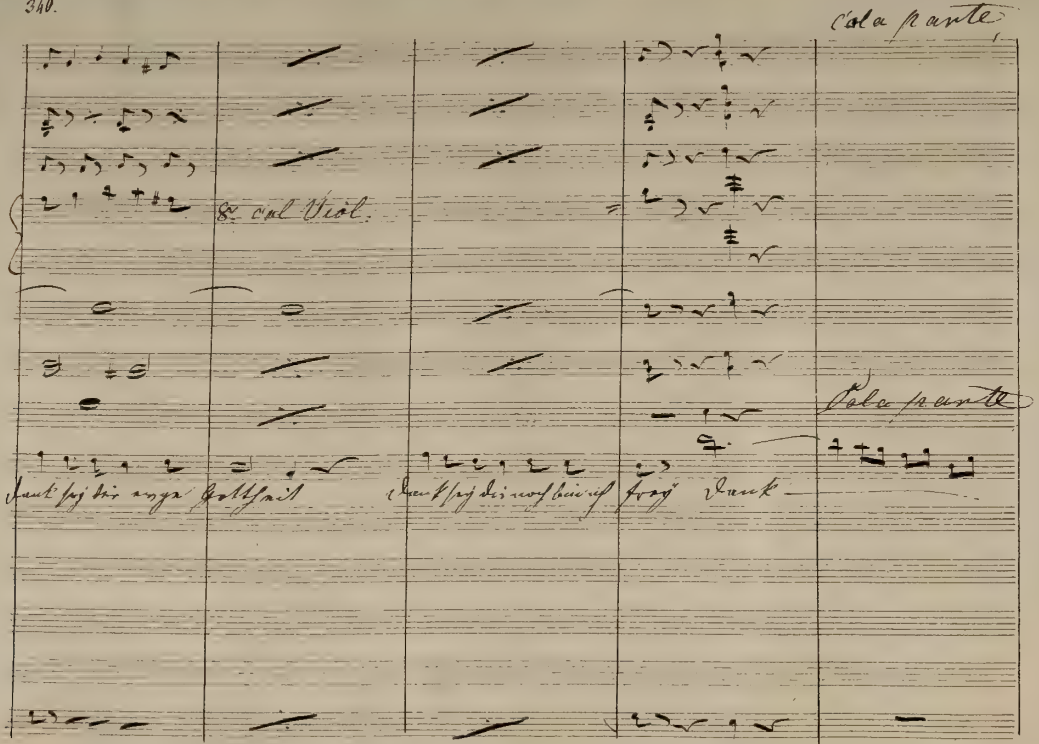

1
2
3
4
più modto assai.

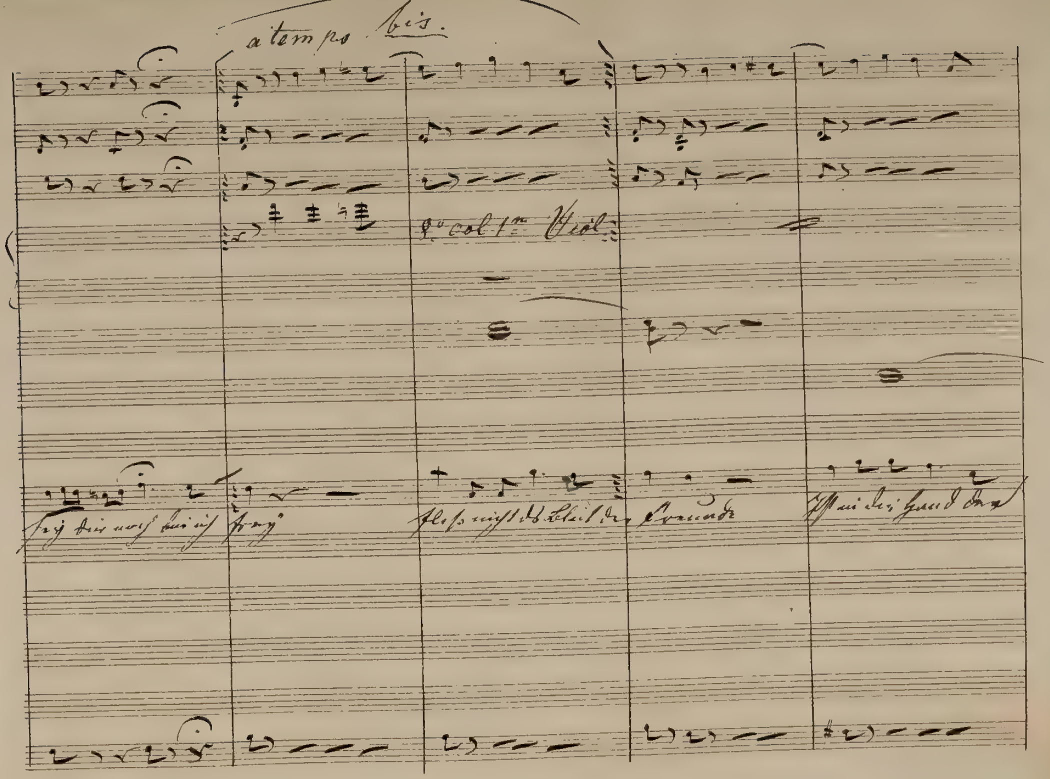

Cres.

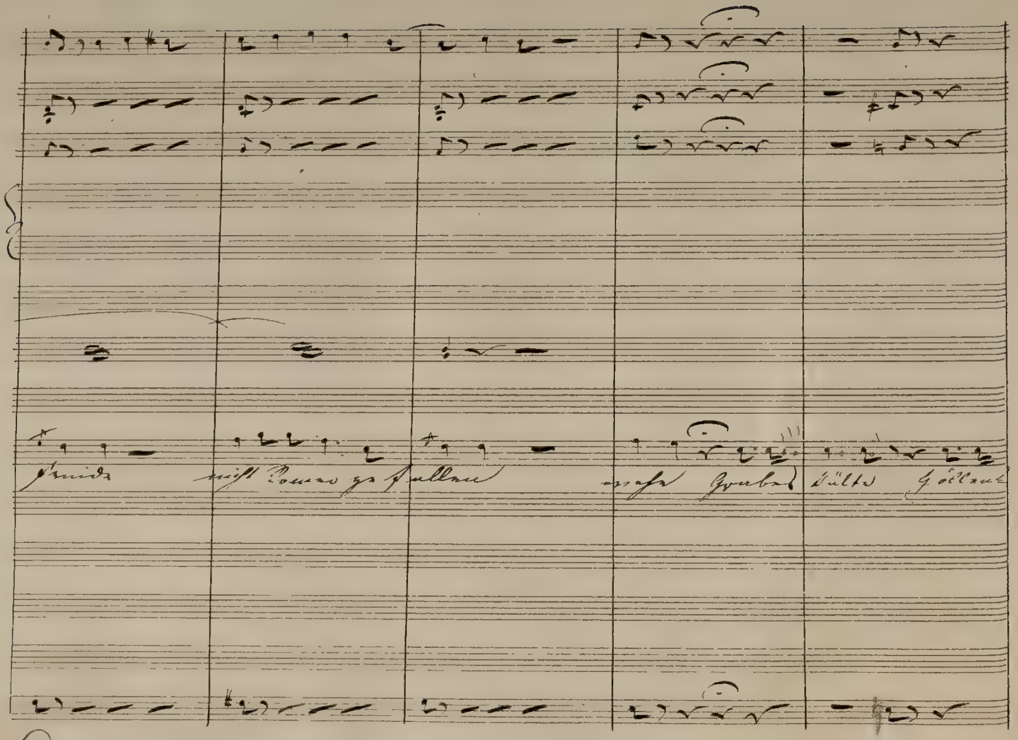


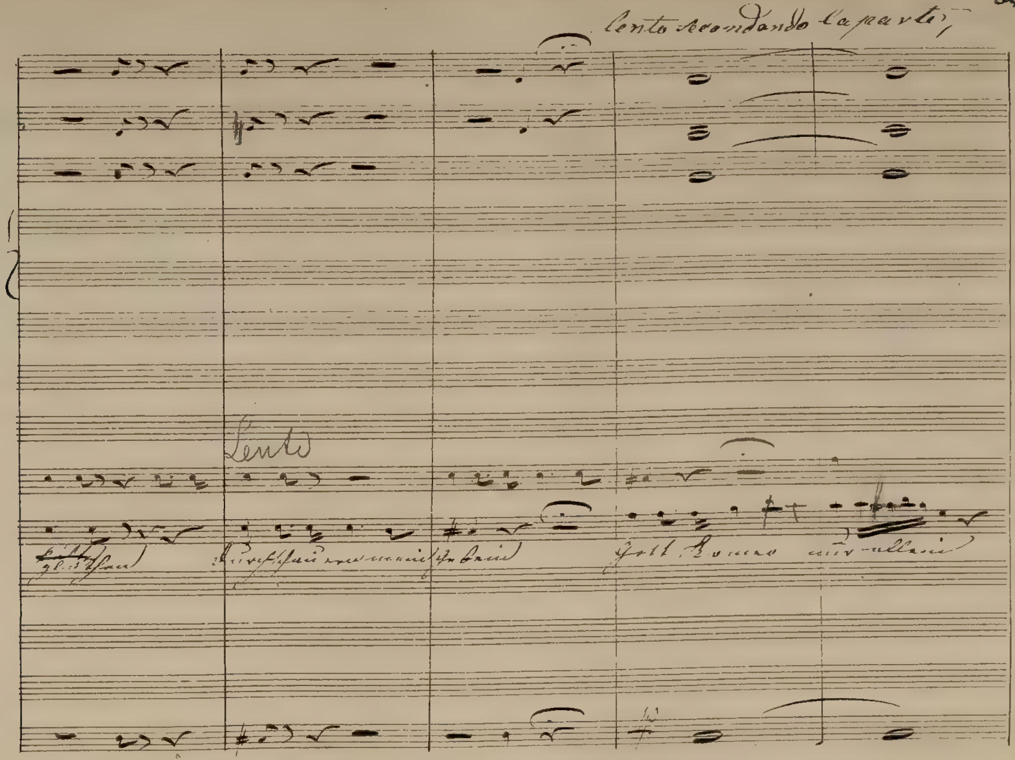


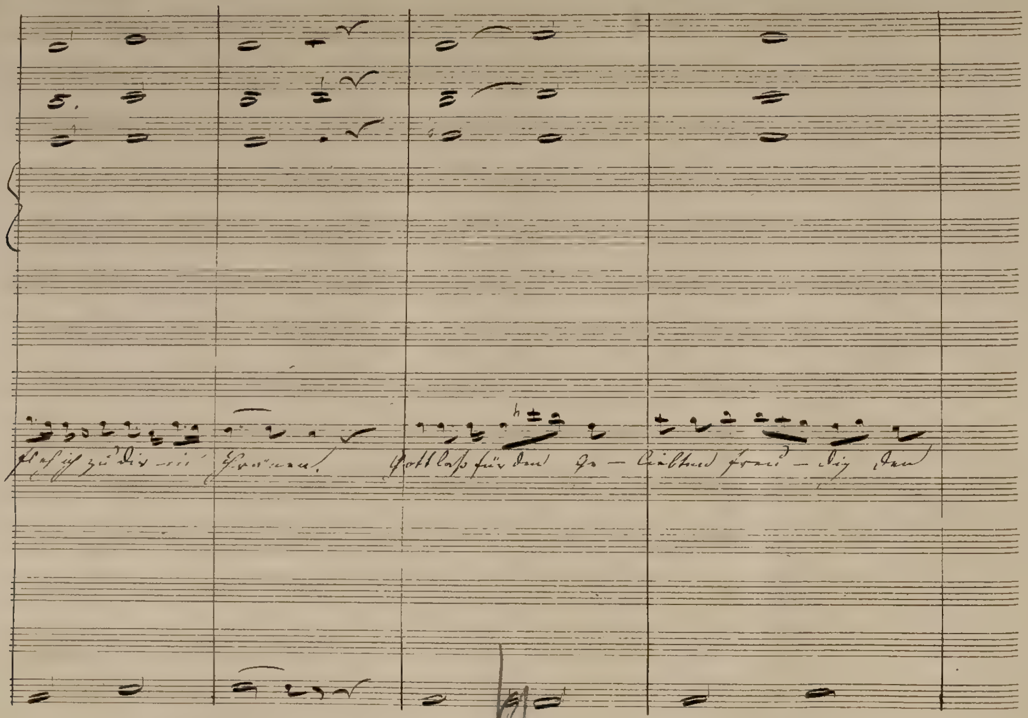


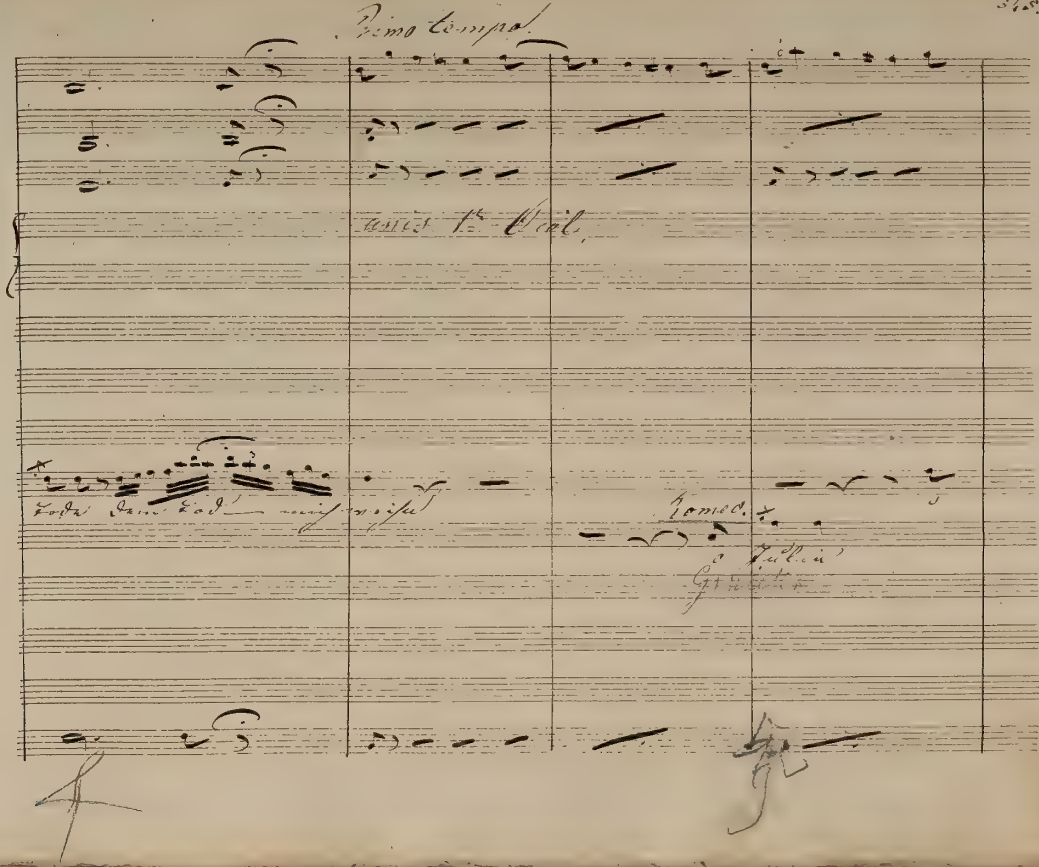

Cola parte
8va col Viol.
Cola parte

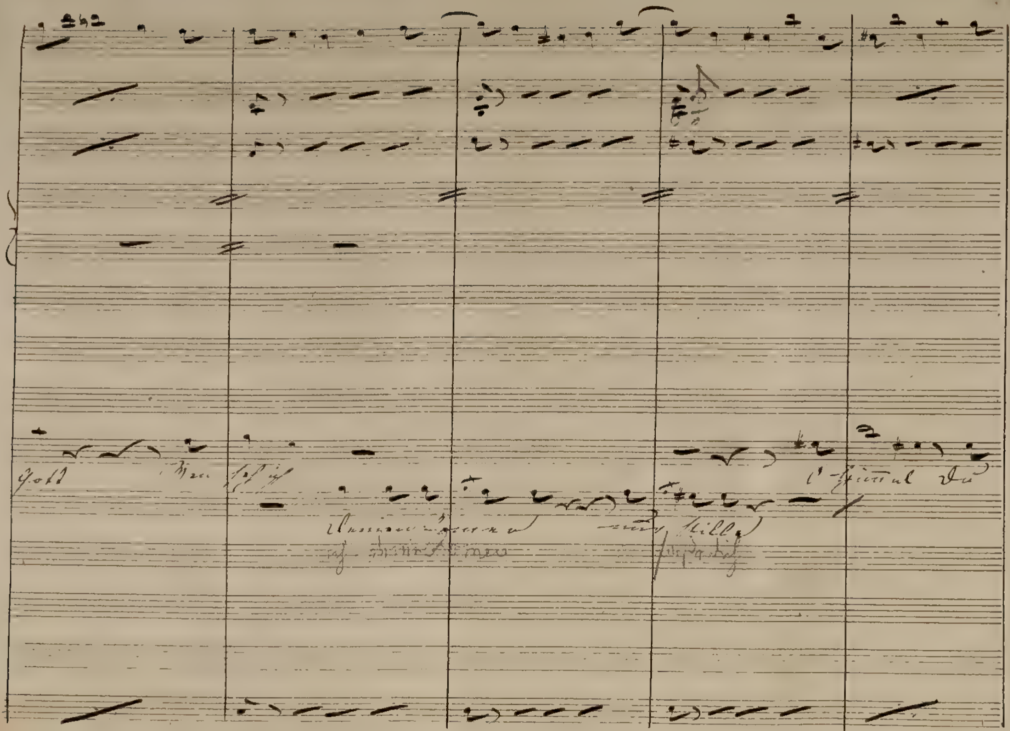

a tempo
bis.
col 1me Viol.

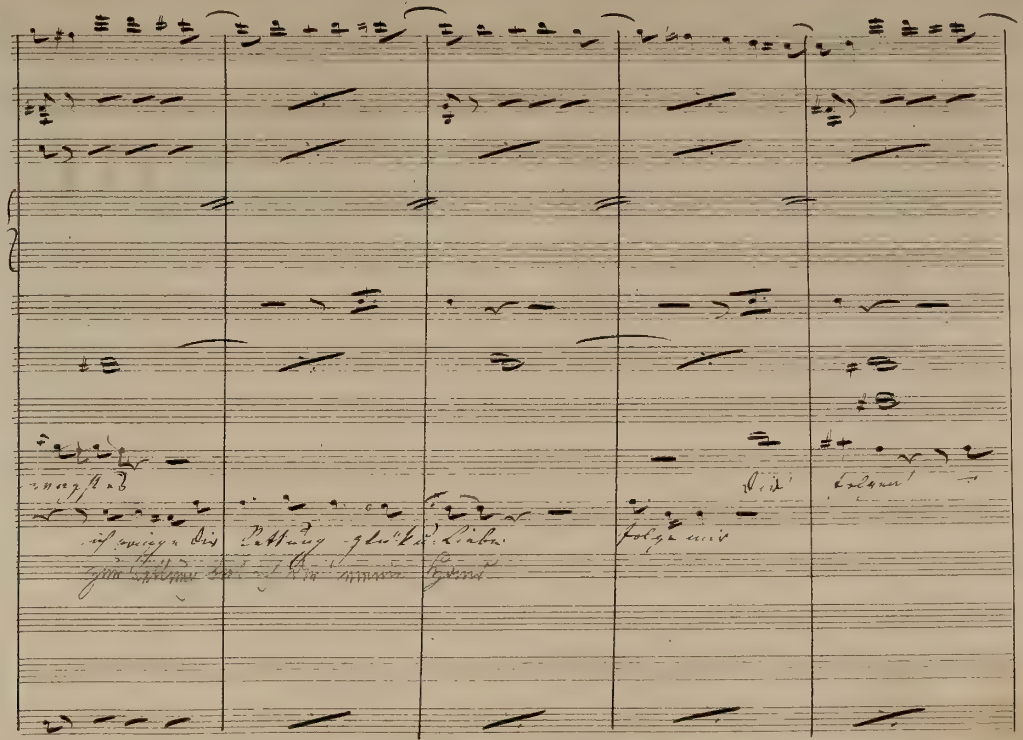


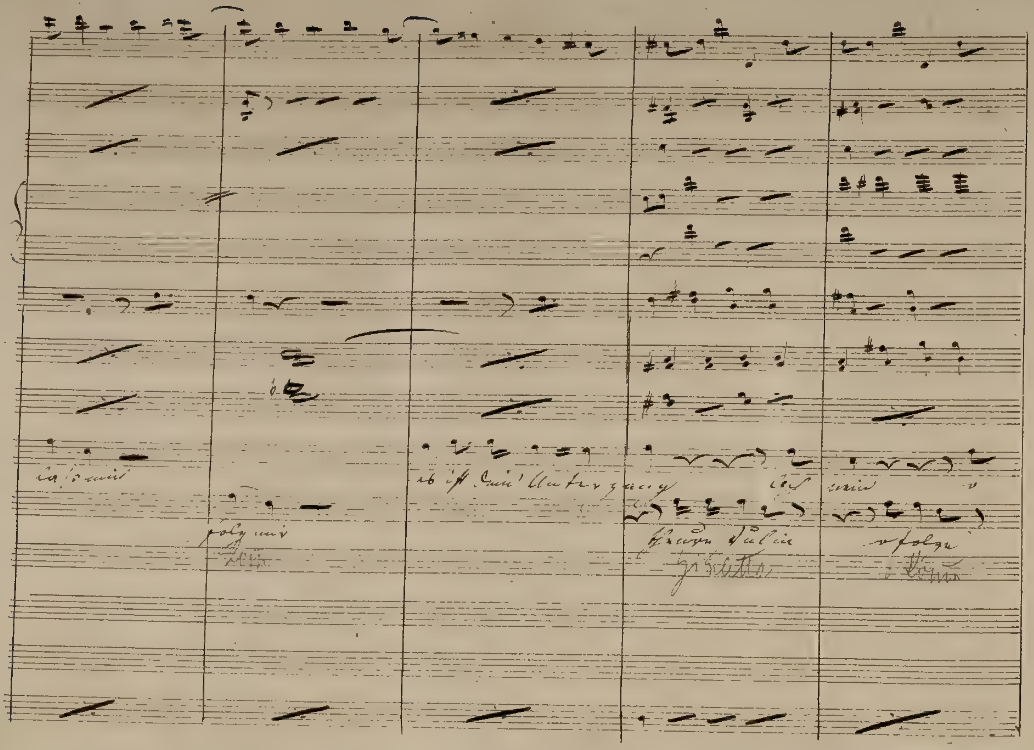

lento secondando la parti
Lento

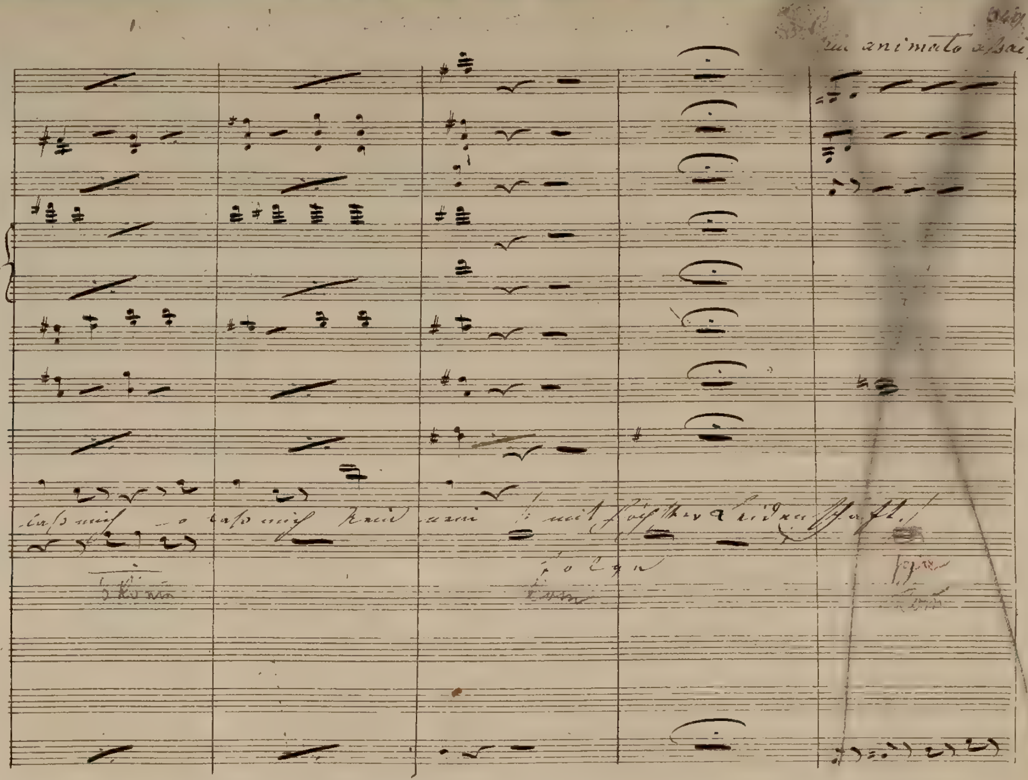

Gott laß für den Ge – liebten freu – dig den

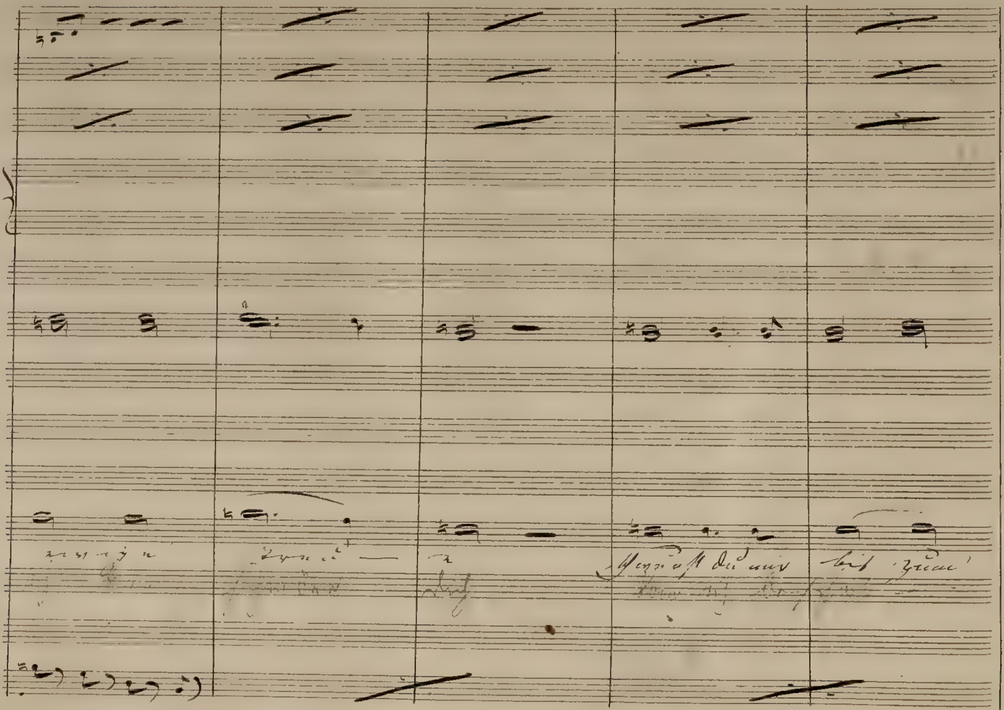

Primo tempo.
unis 1r Viol.
Romeo.

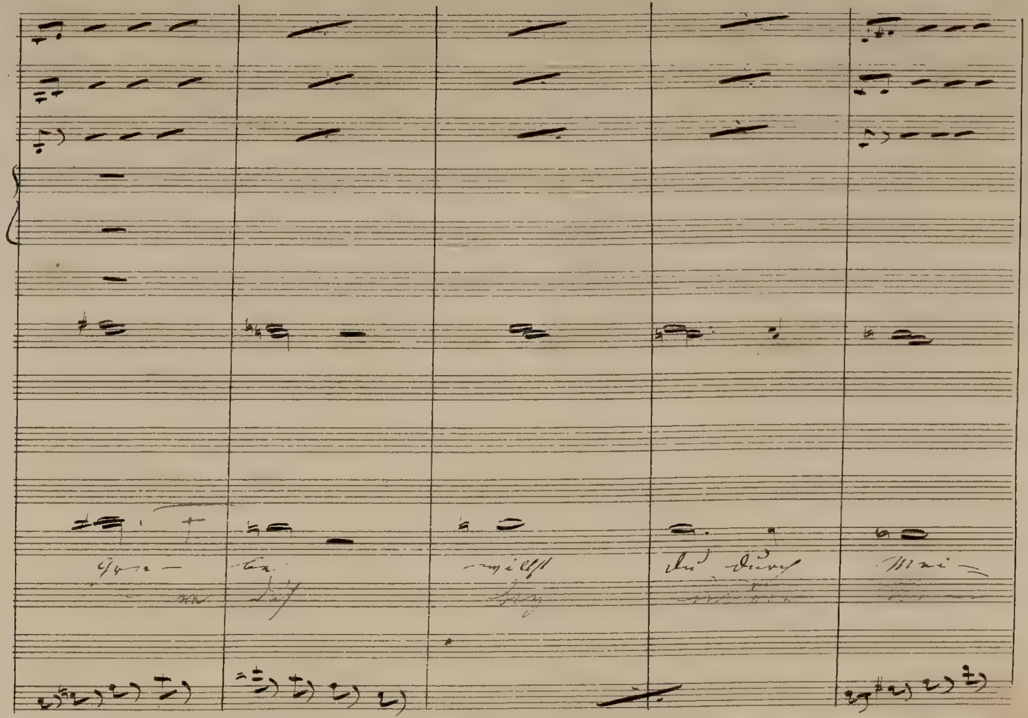


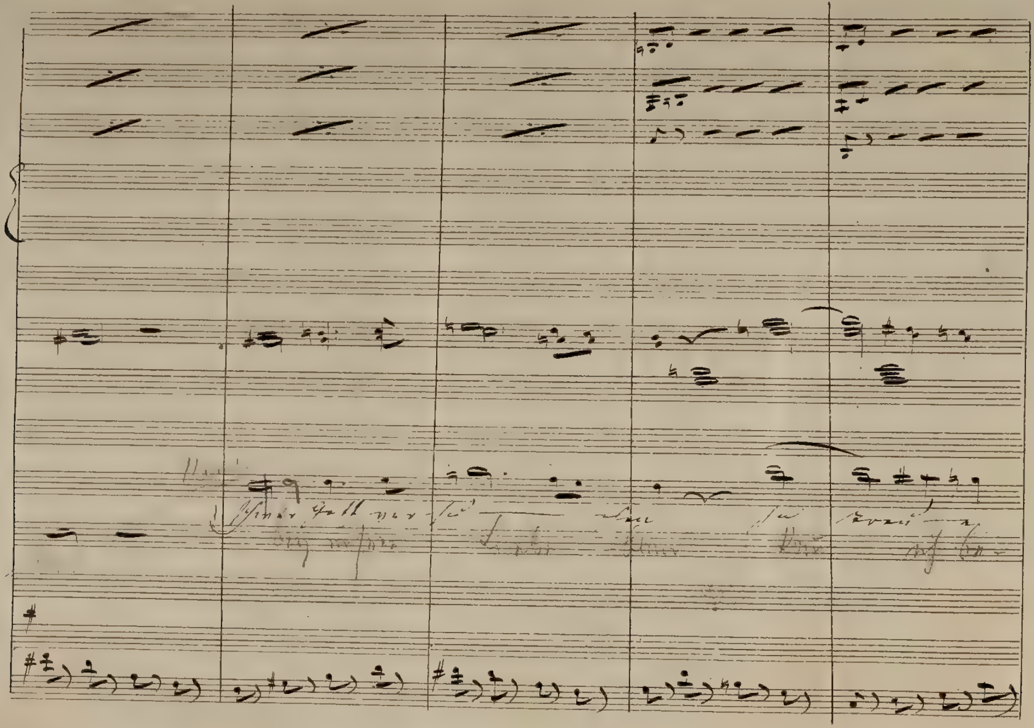

ich zeige Dir Rettung glühender Liebe
folge mir
Dir erlaubt

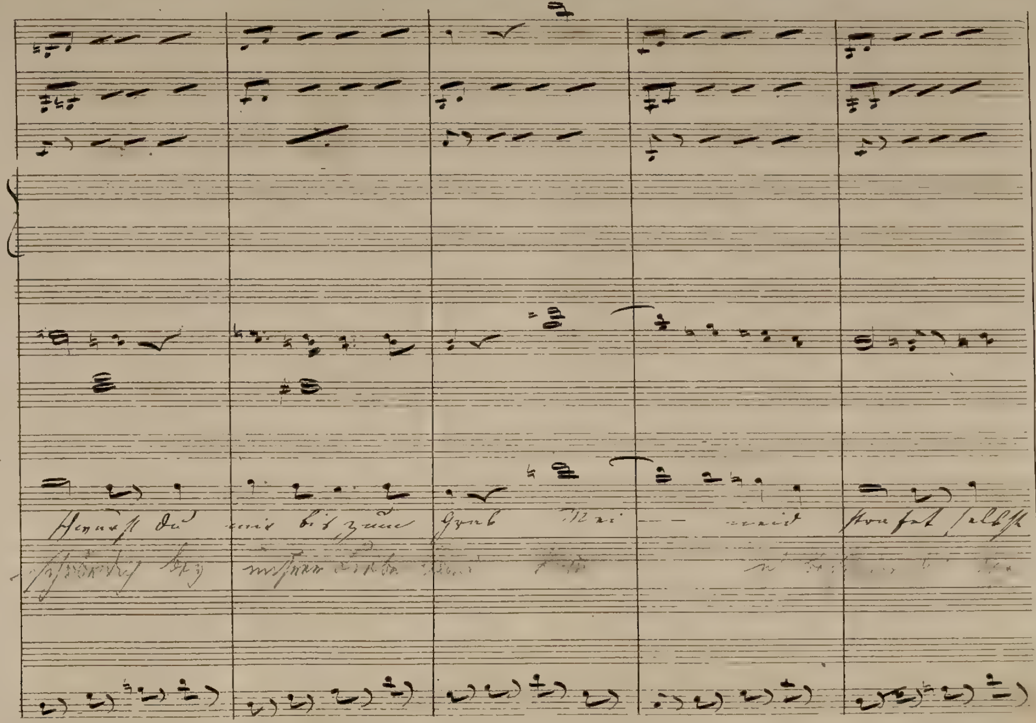


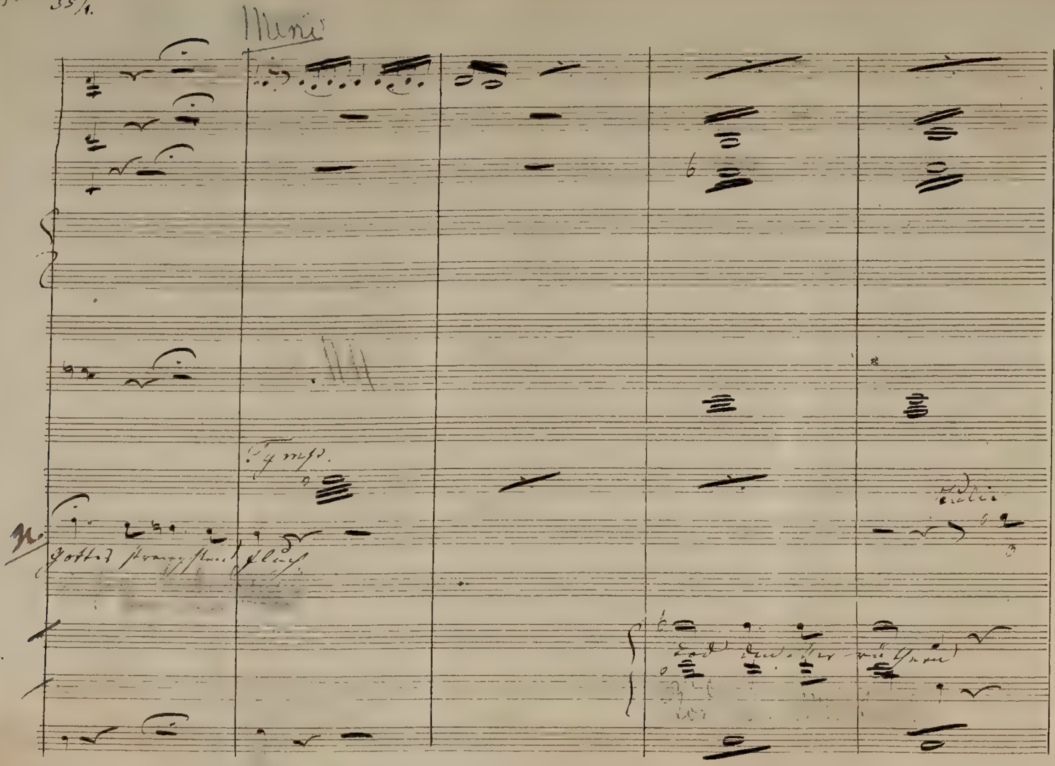

animato assai

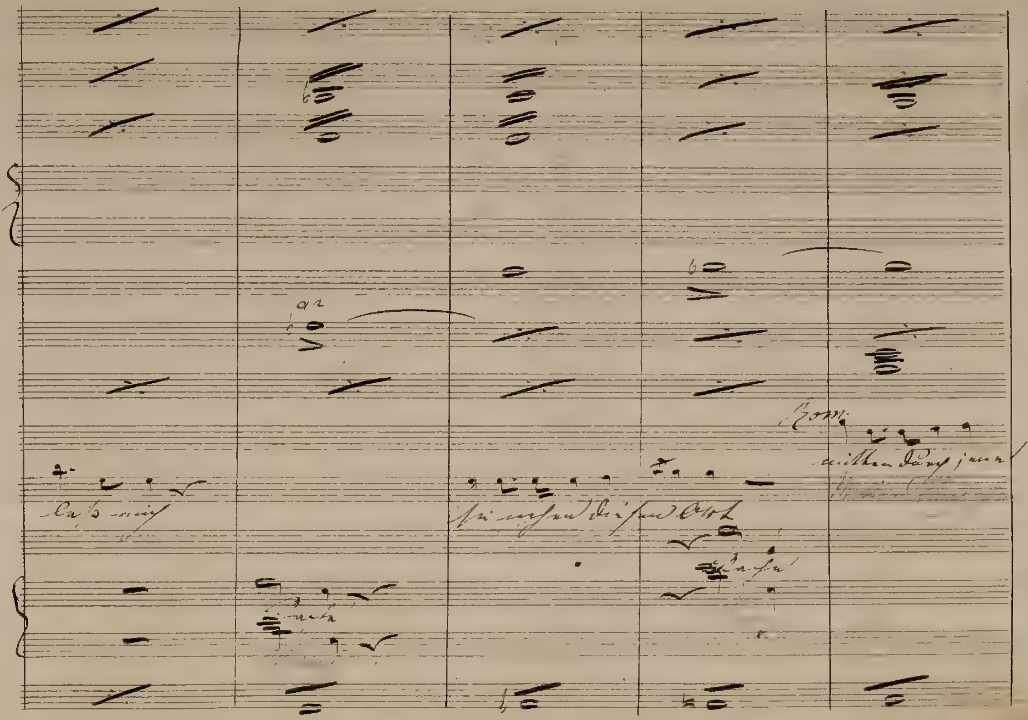


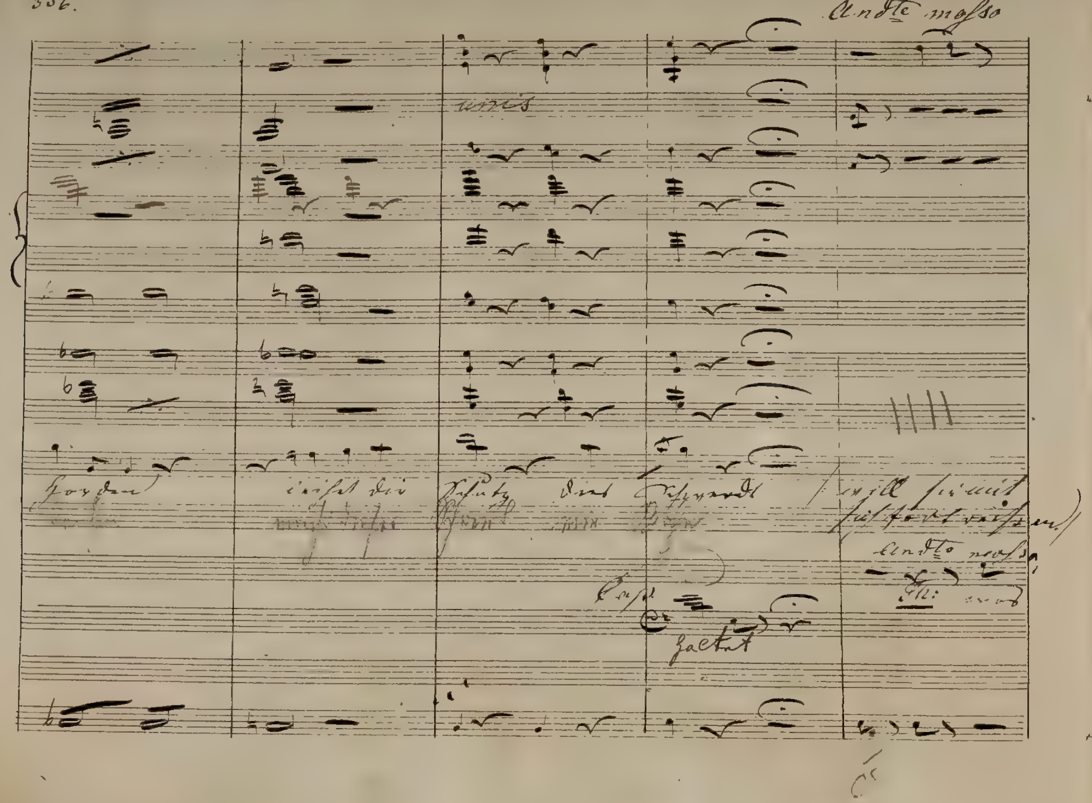


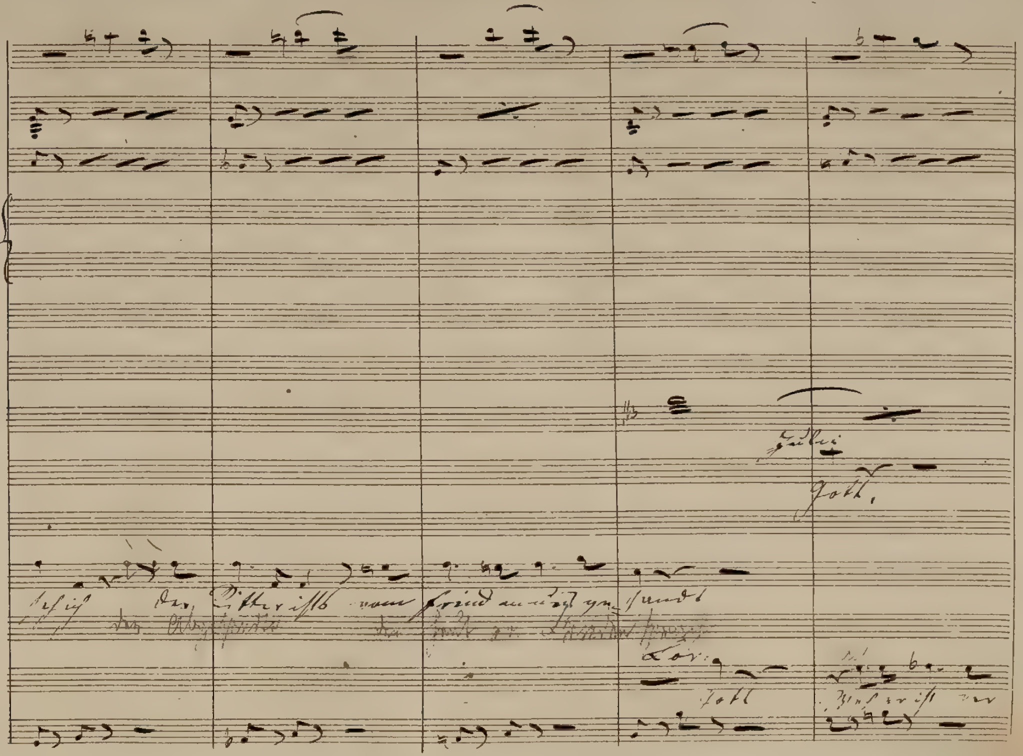


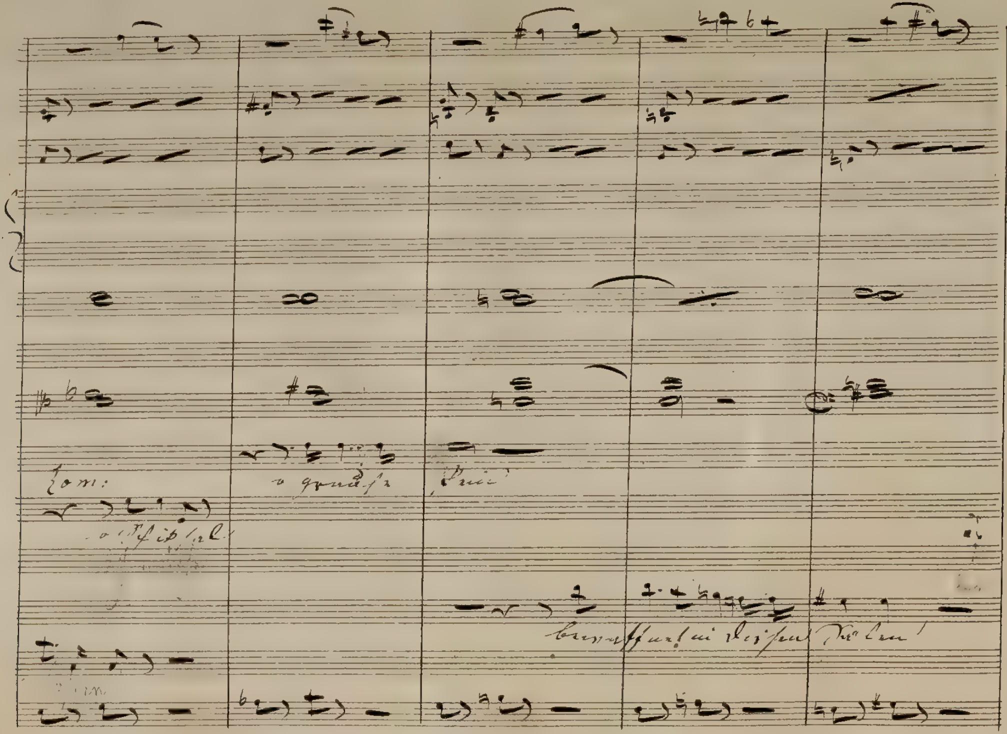


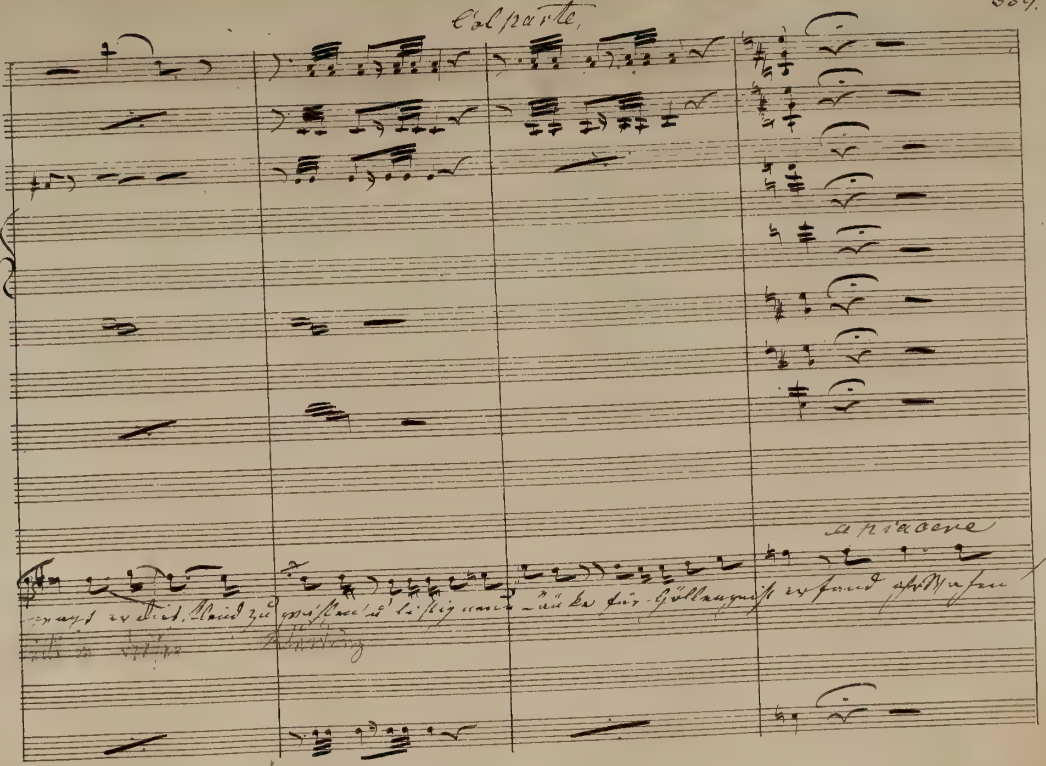

Tymp.



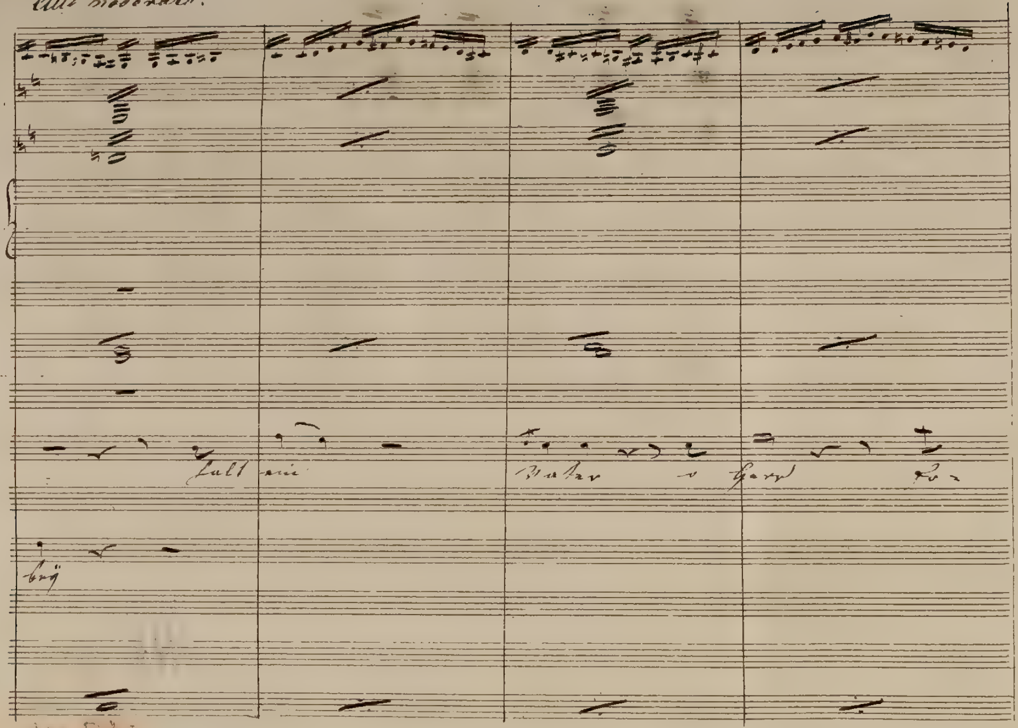

Andte mosso
unis
Andte mosso

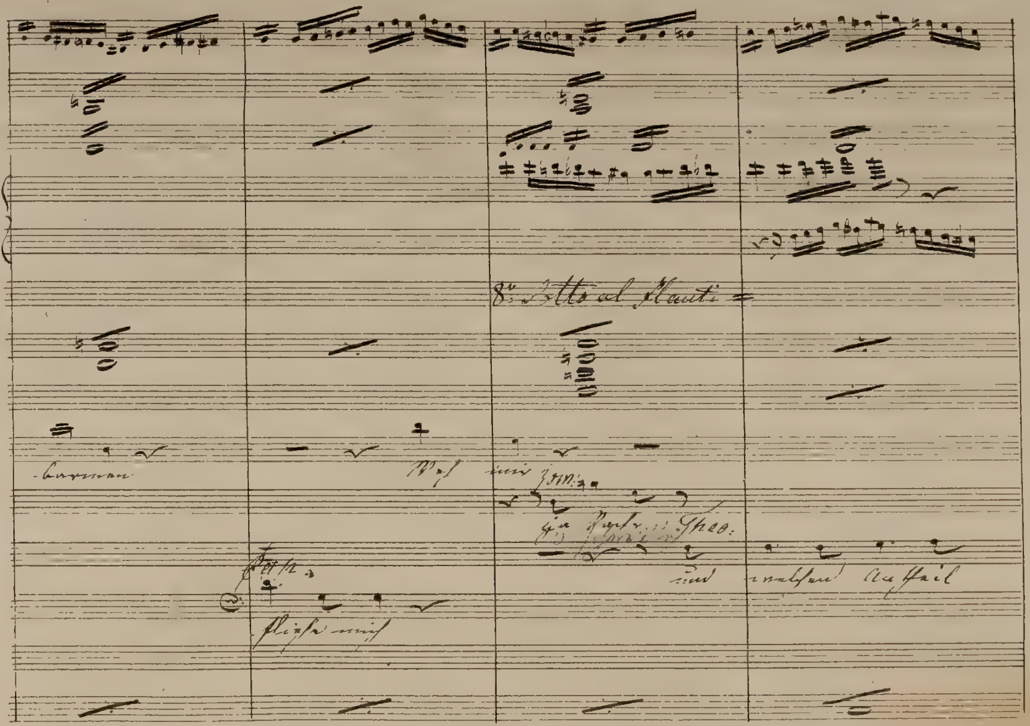

Gott.

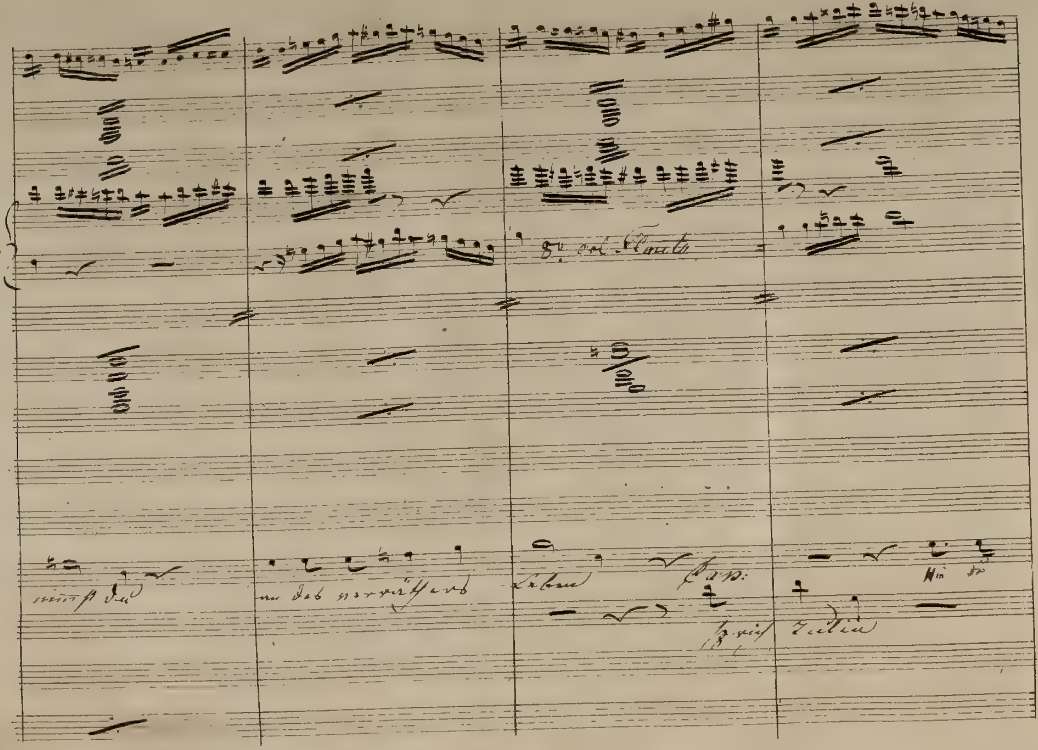


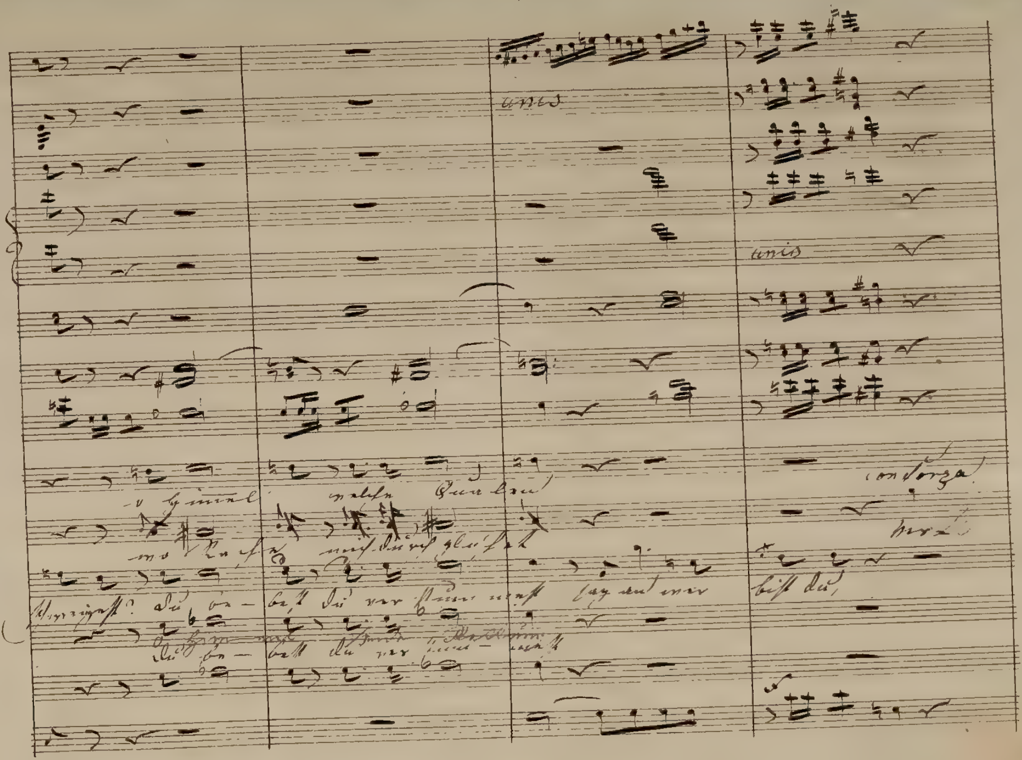

Col parte
a piacere

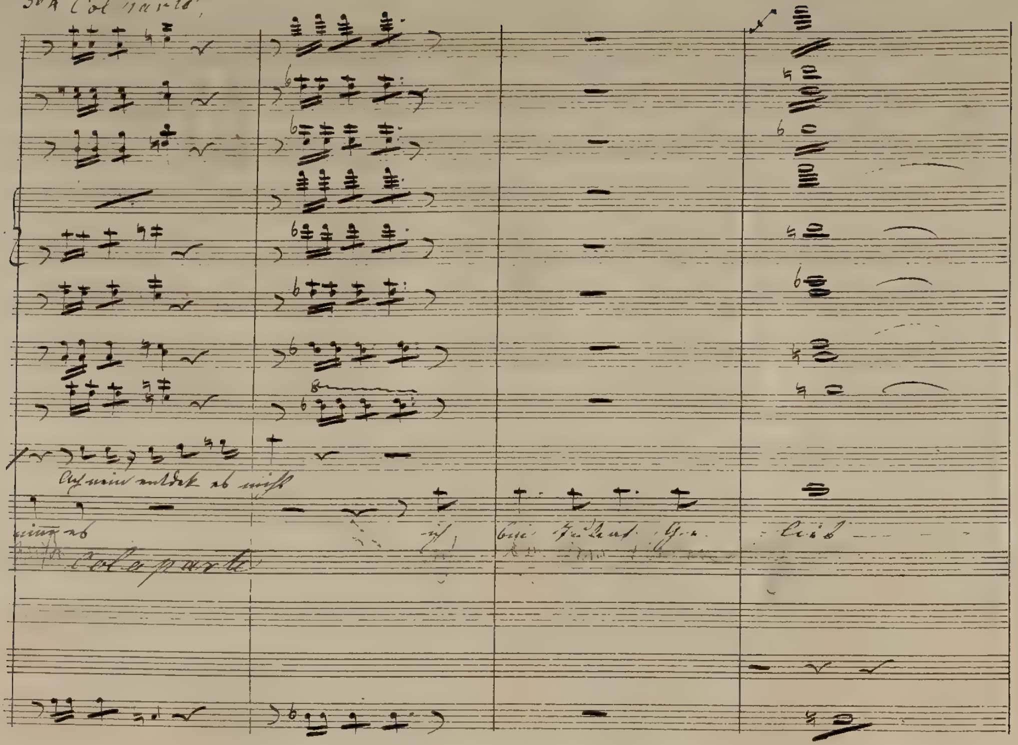
All.o moderato.

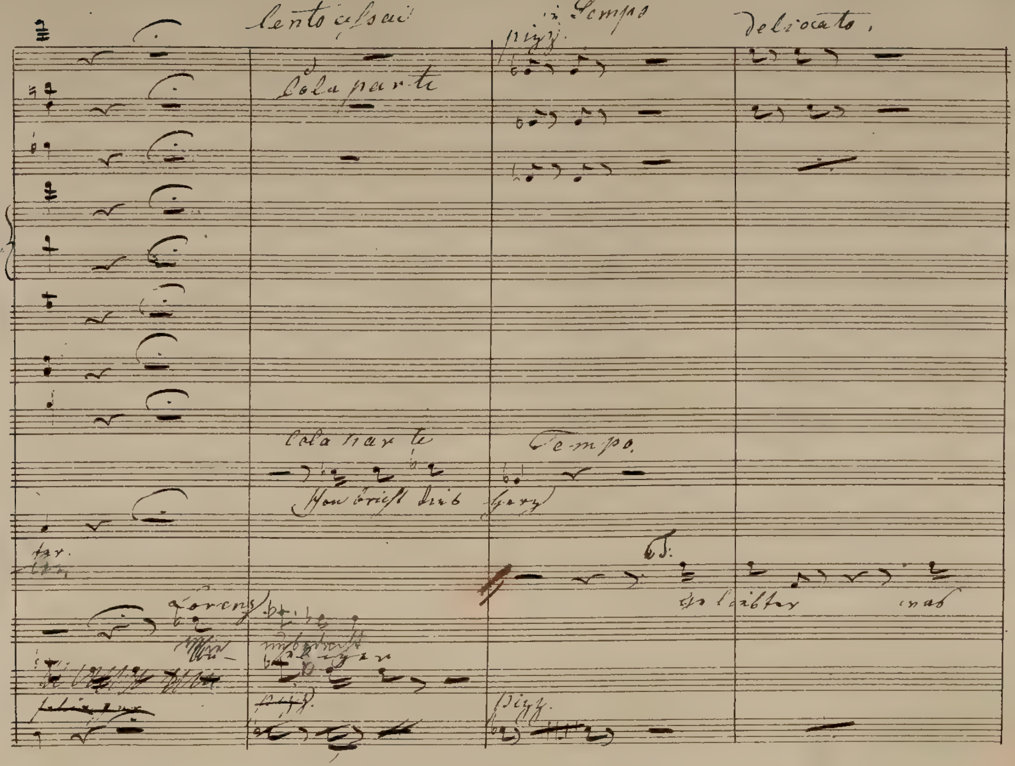


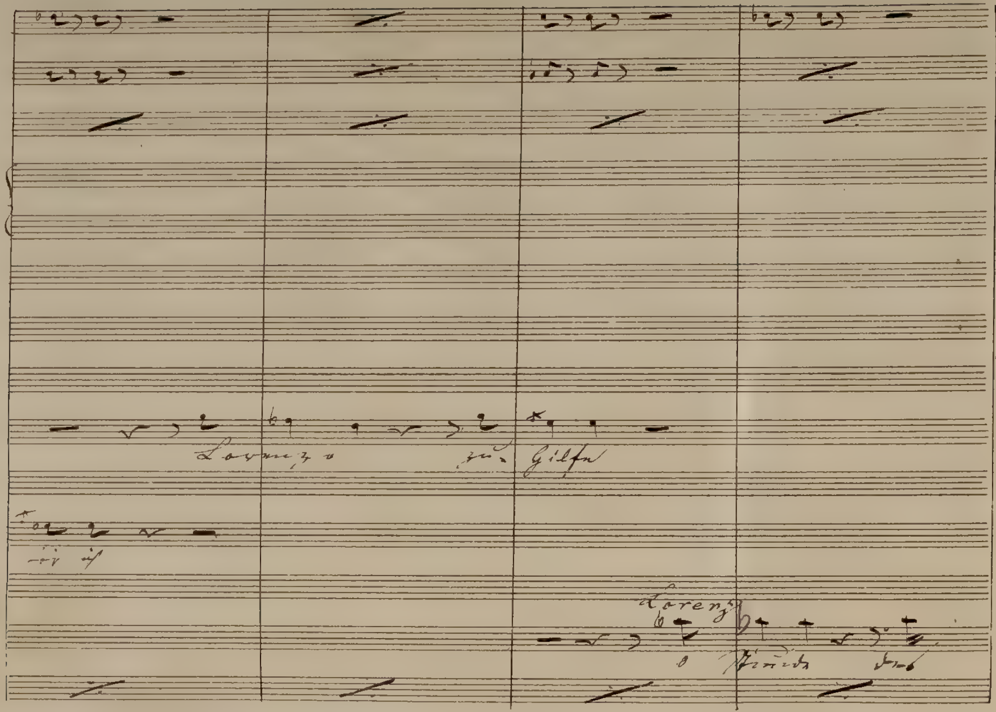


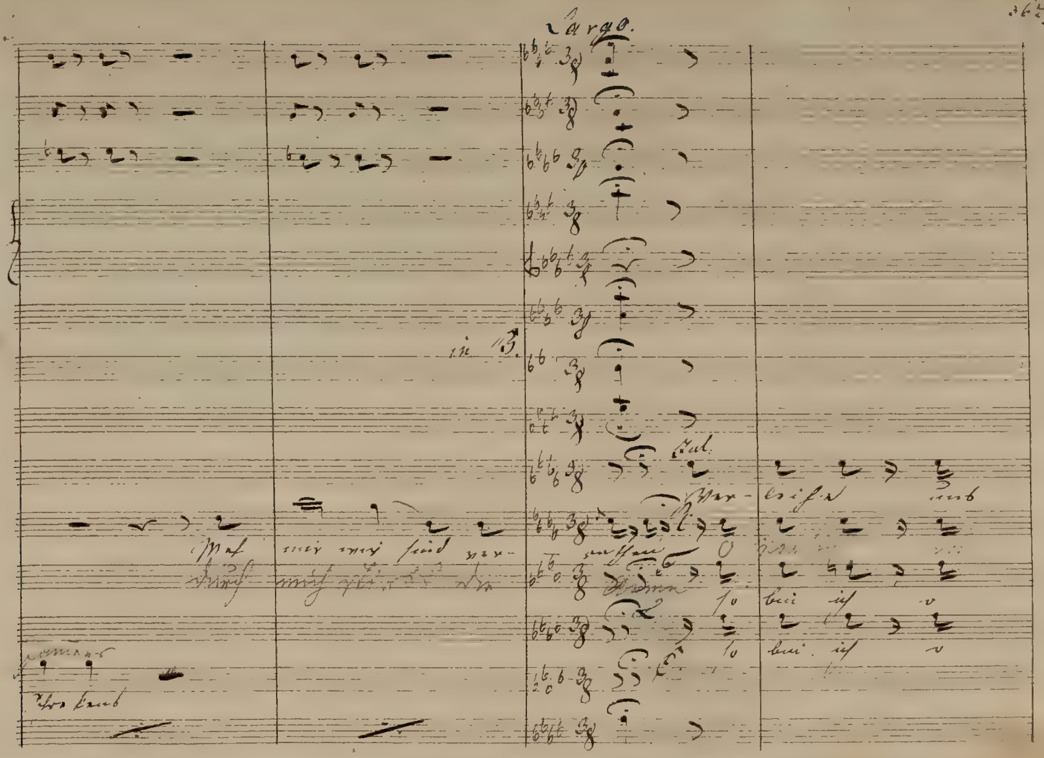

8v. col Flauto

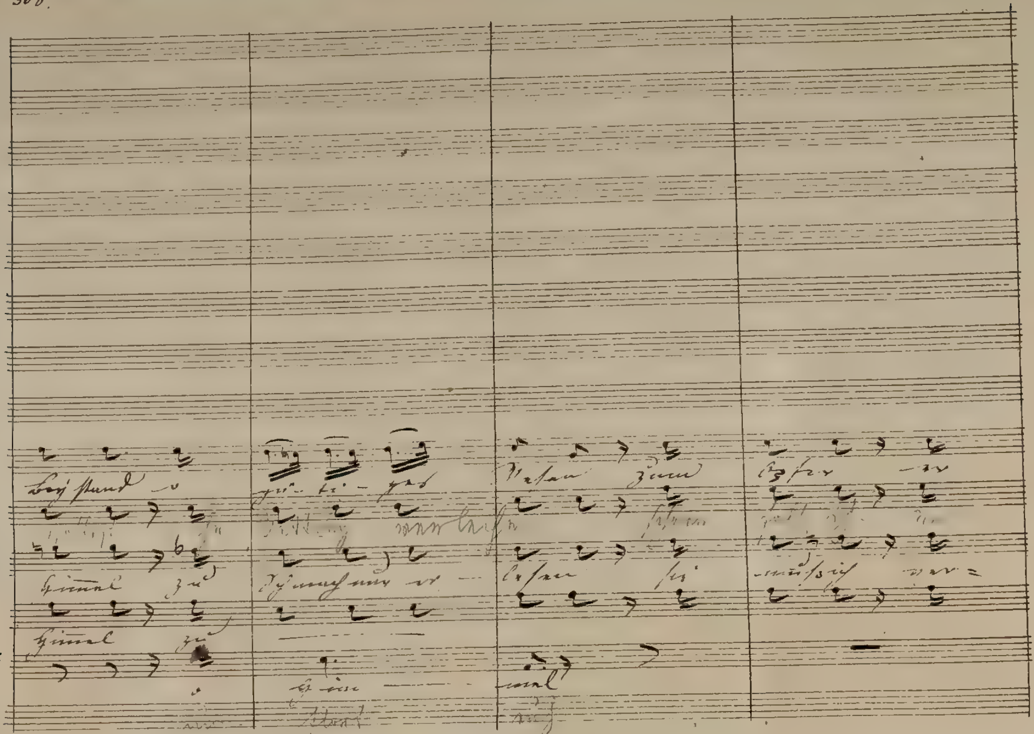

unis
unis
con forza

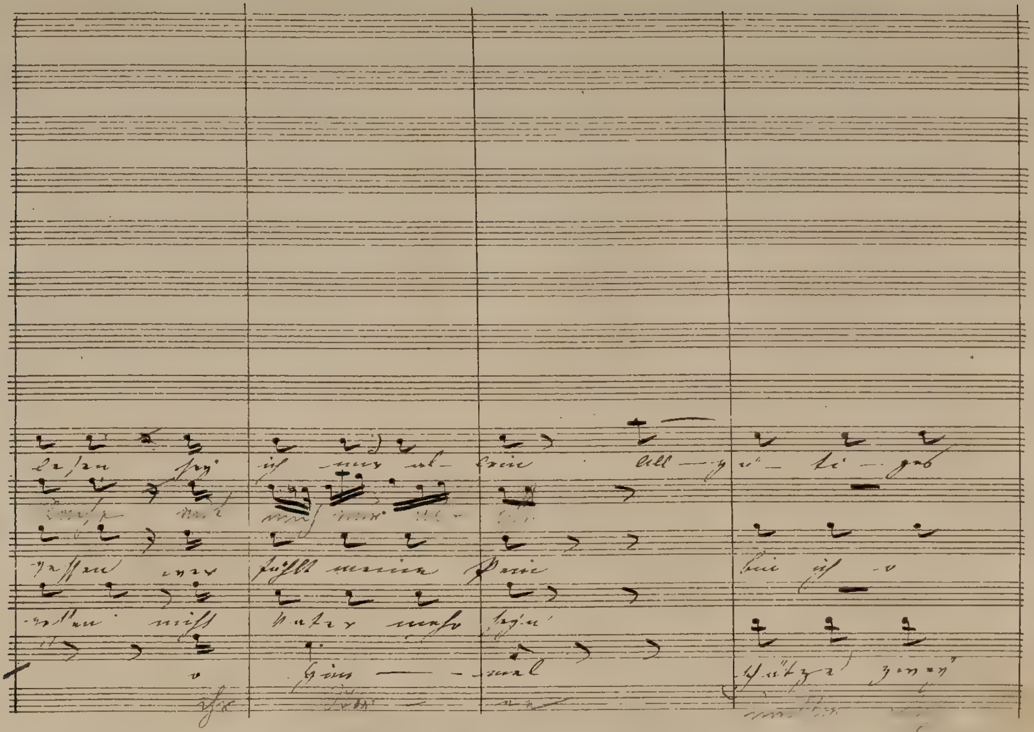

Col parte
Col parte

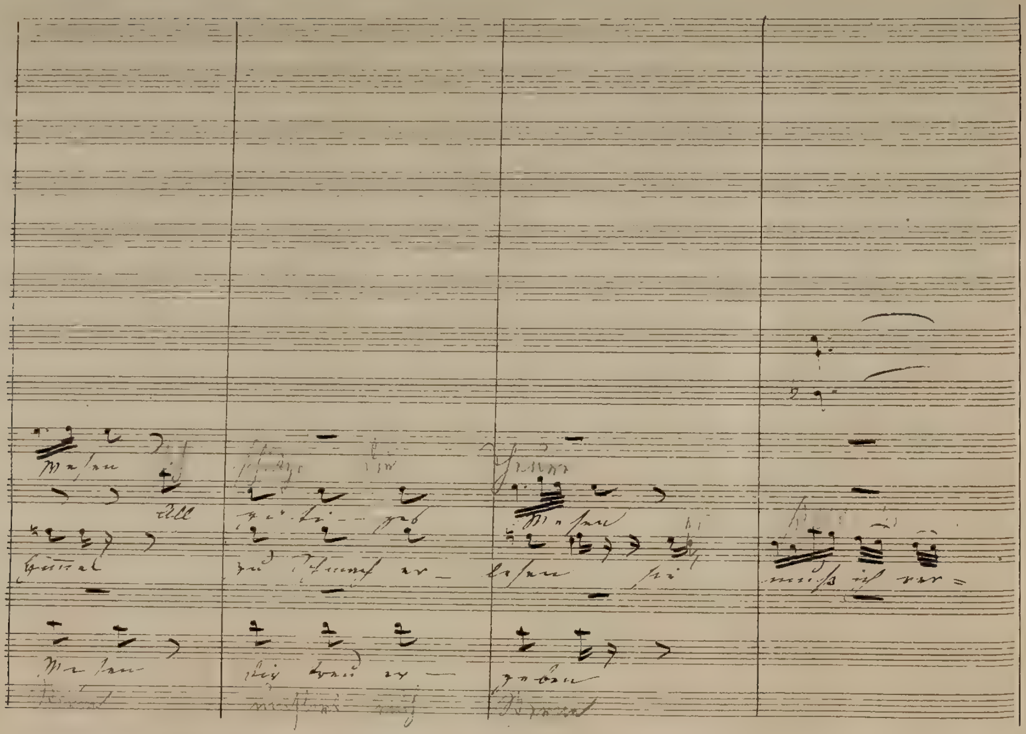

Tempo
pizz.
Delicato.
Tempo.
pizz.

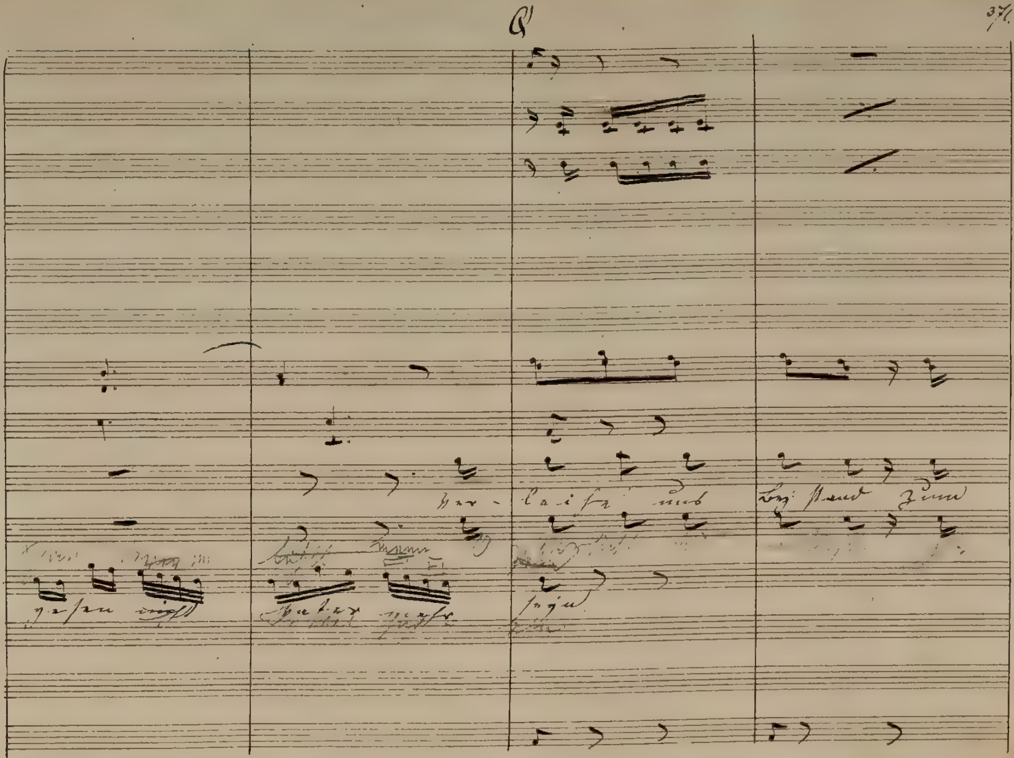

Lorenzo
zu Hilfe
Lorenz


Largo.





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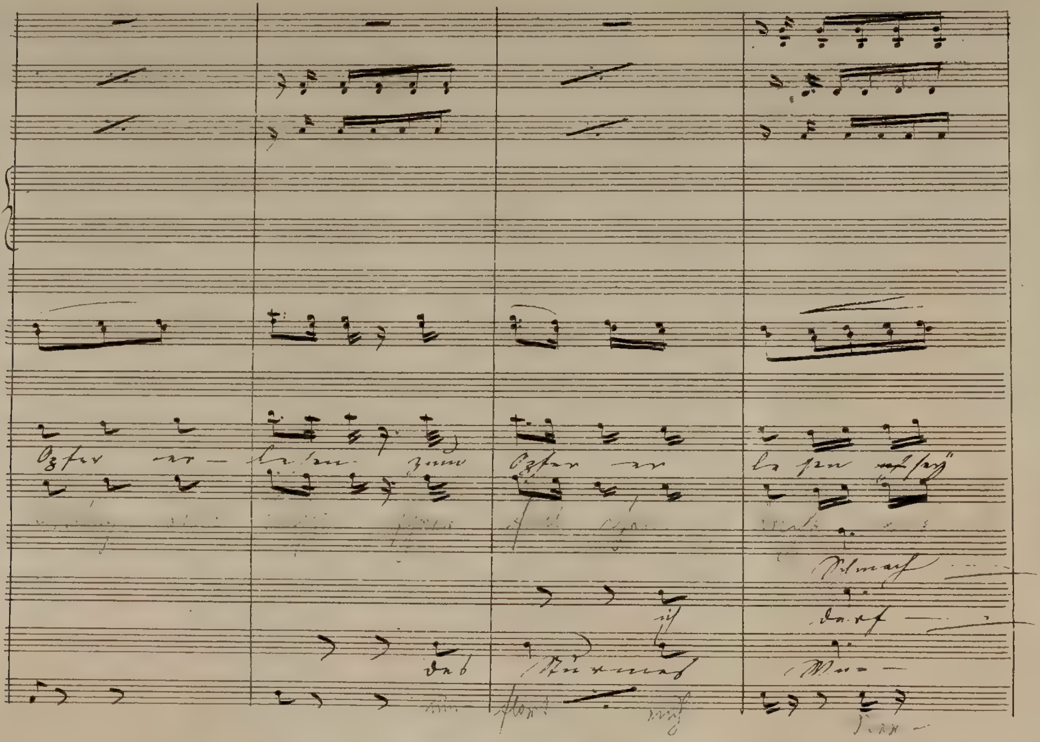

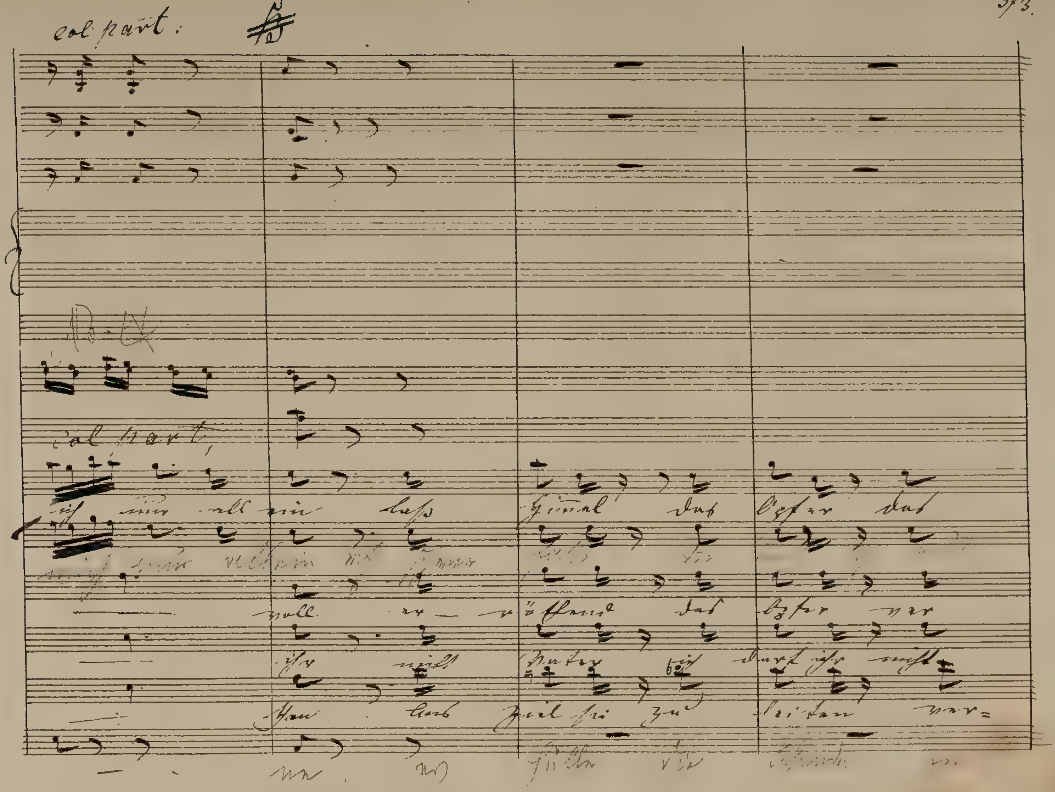
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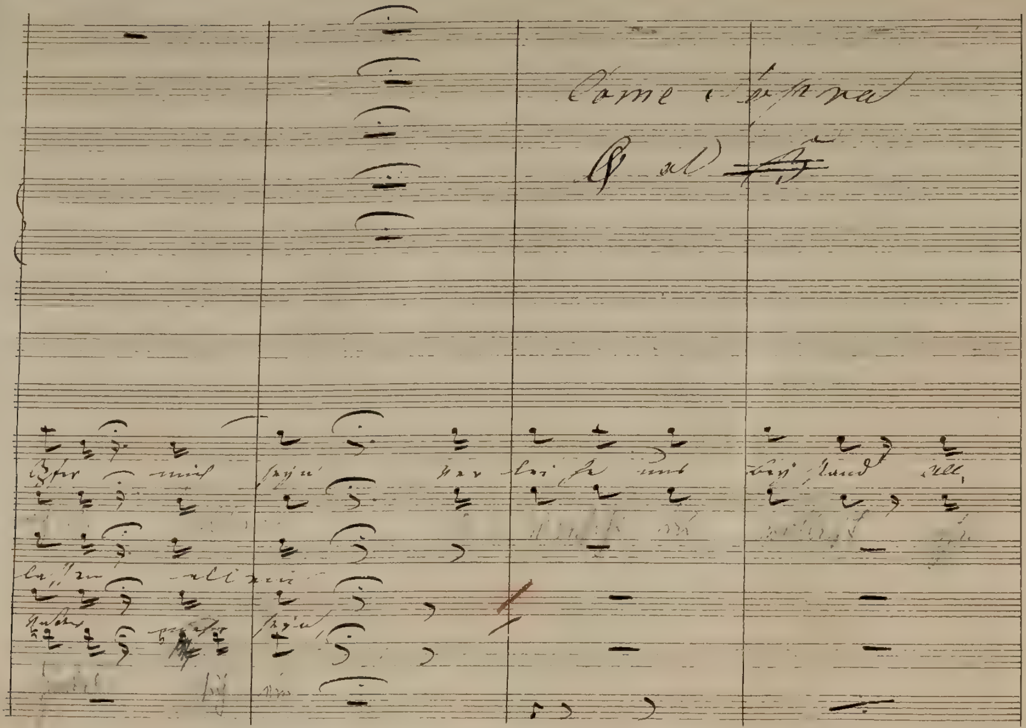

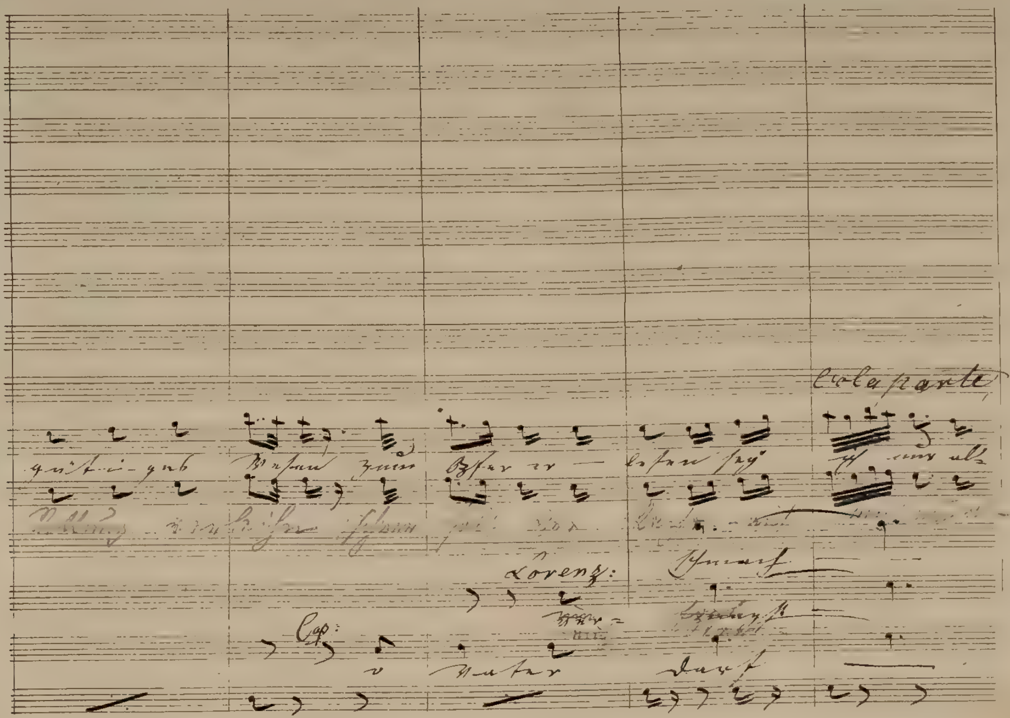
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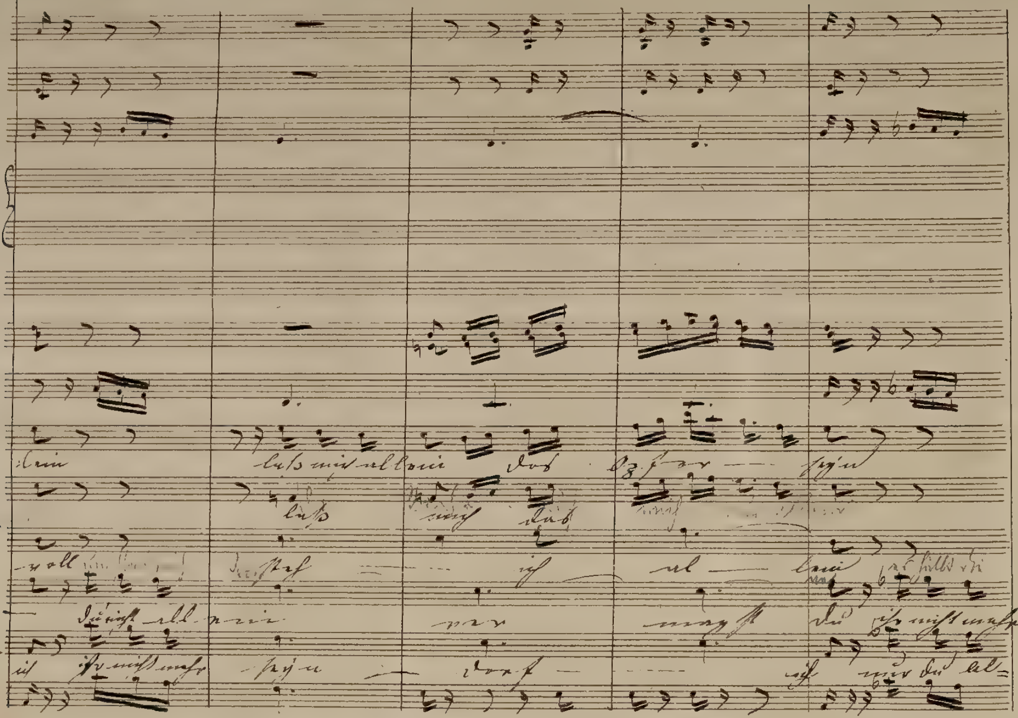

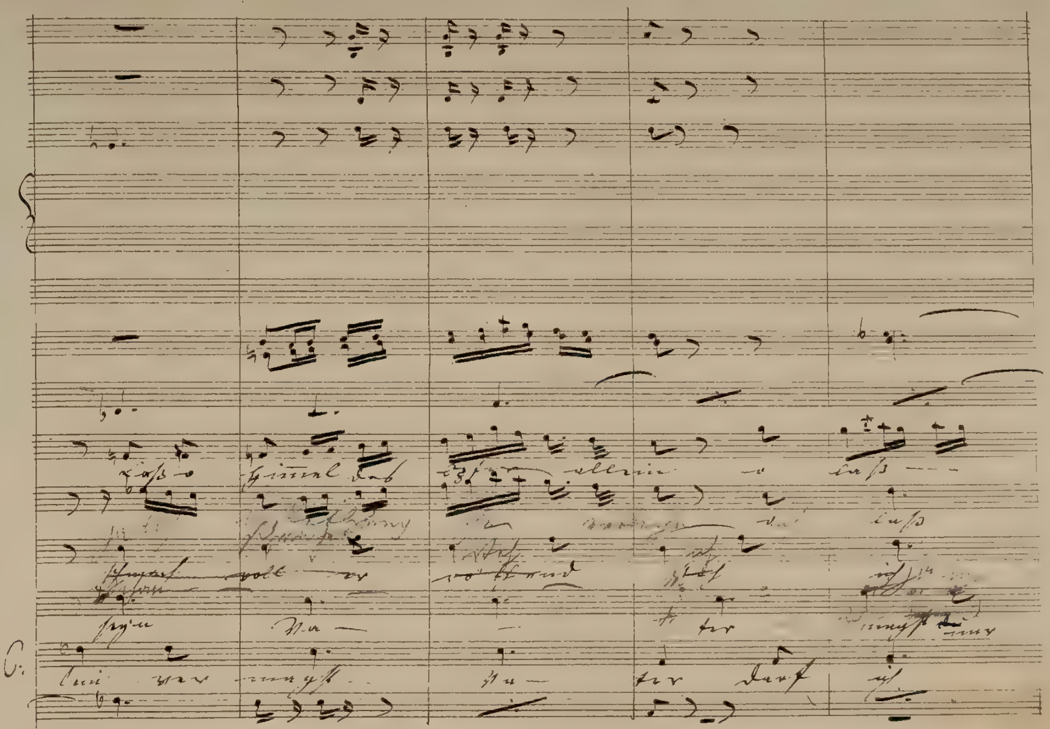

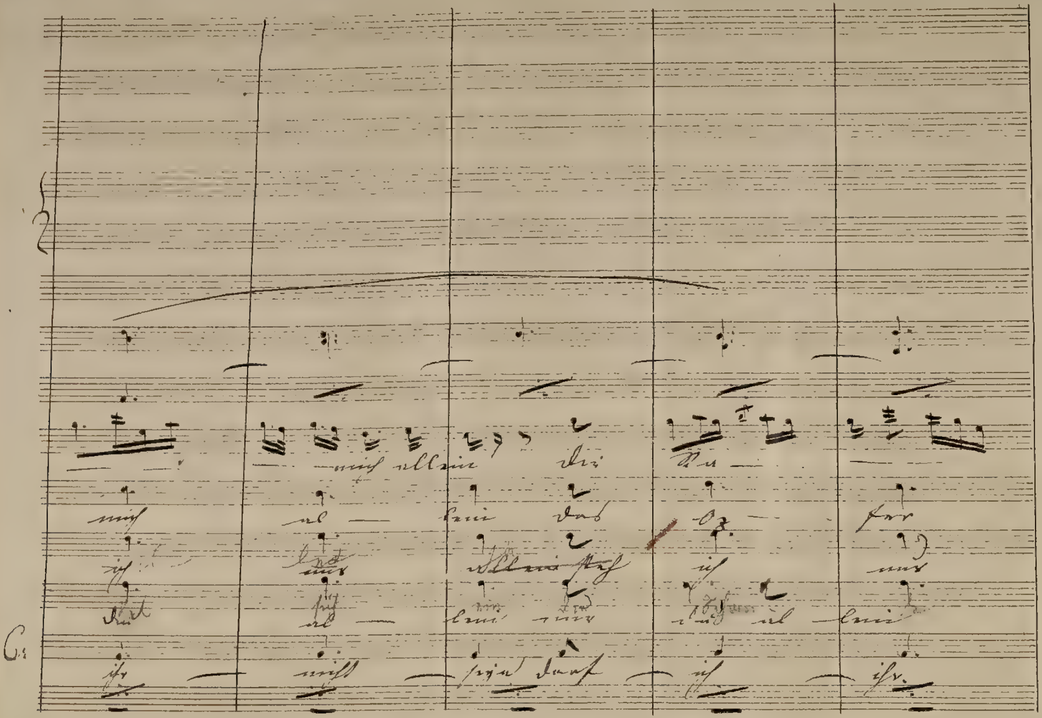

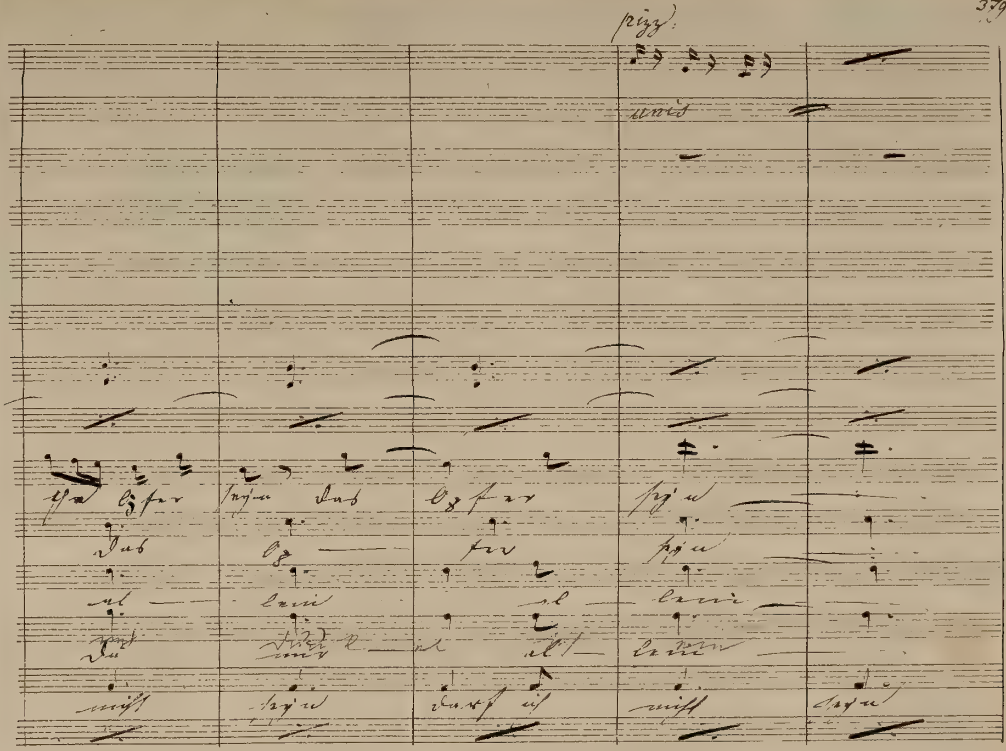
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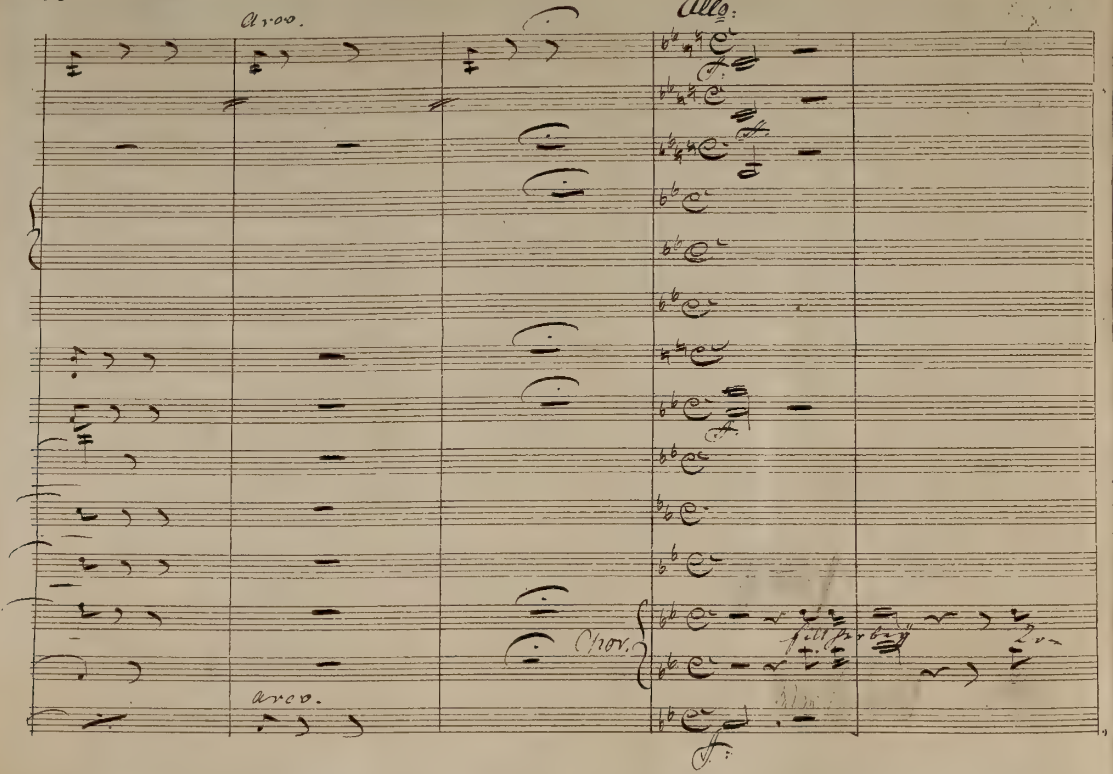
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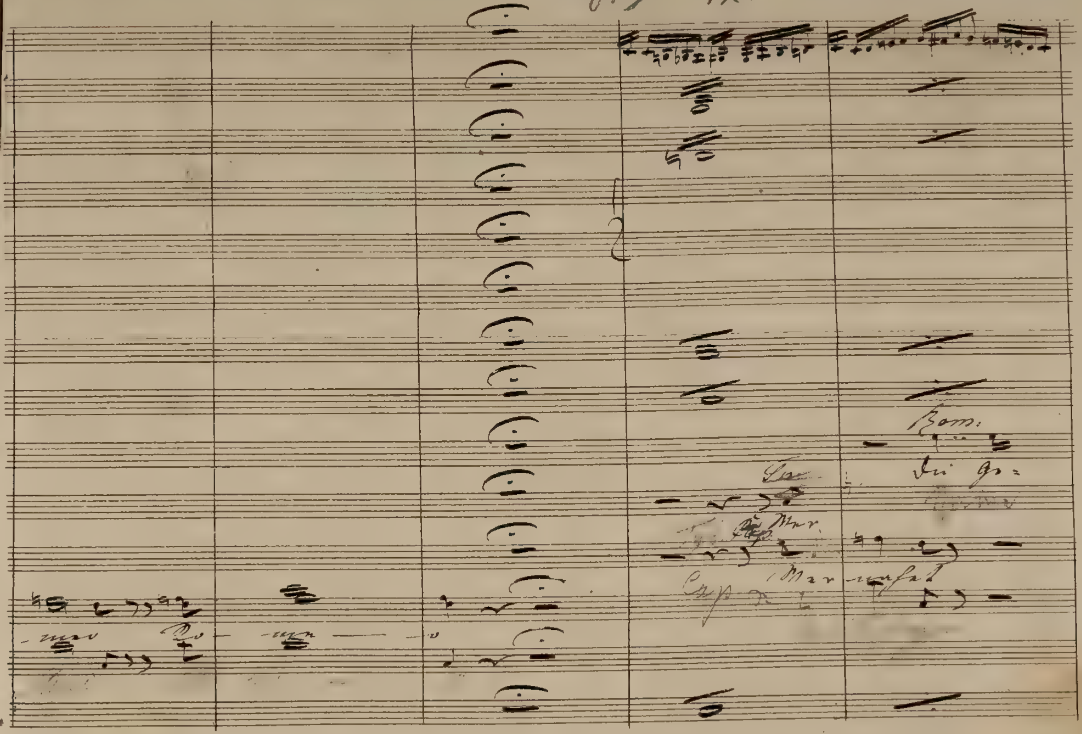

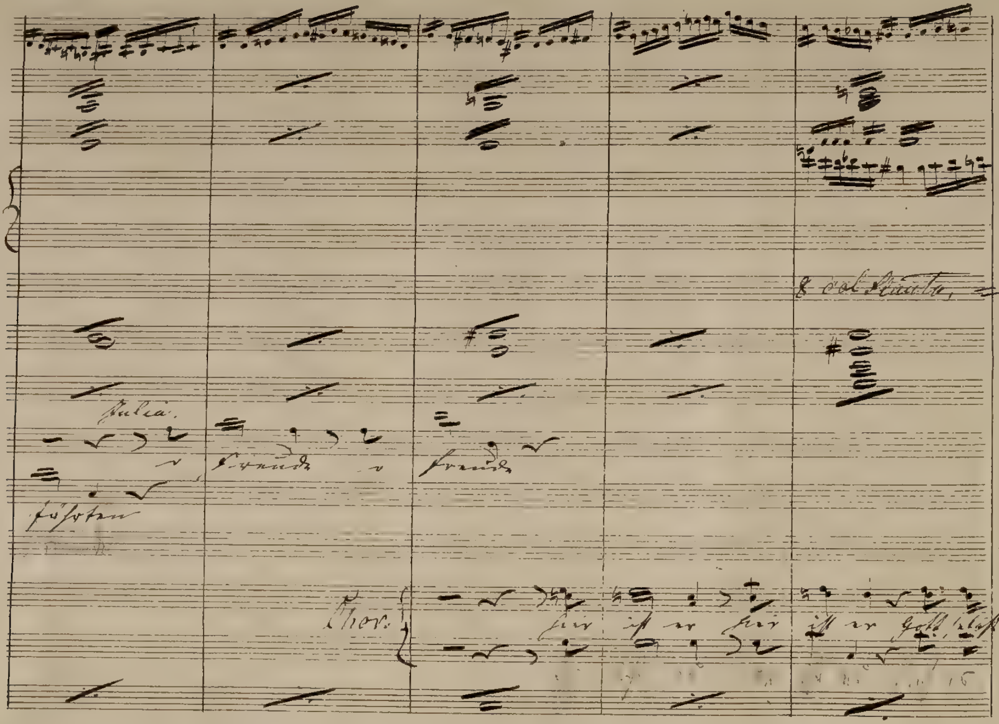
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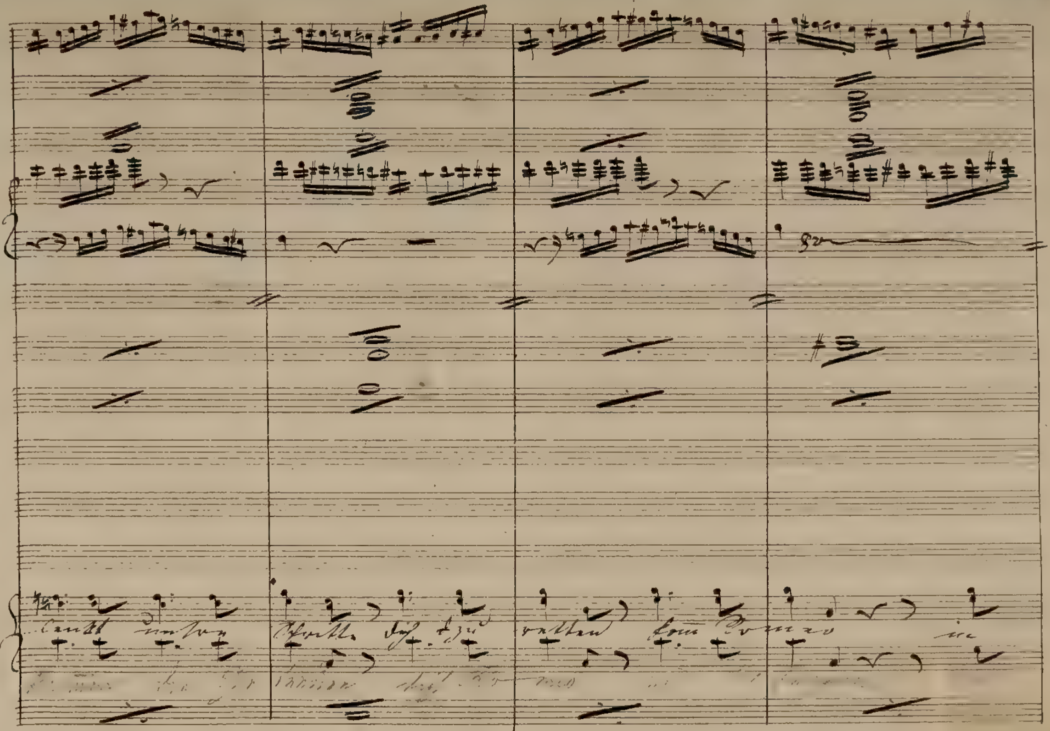

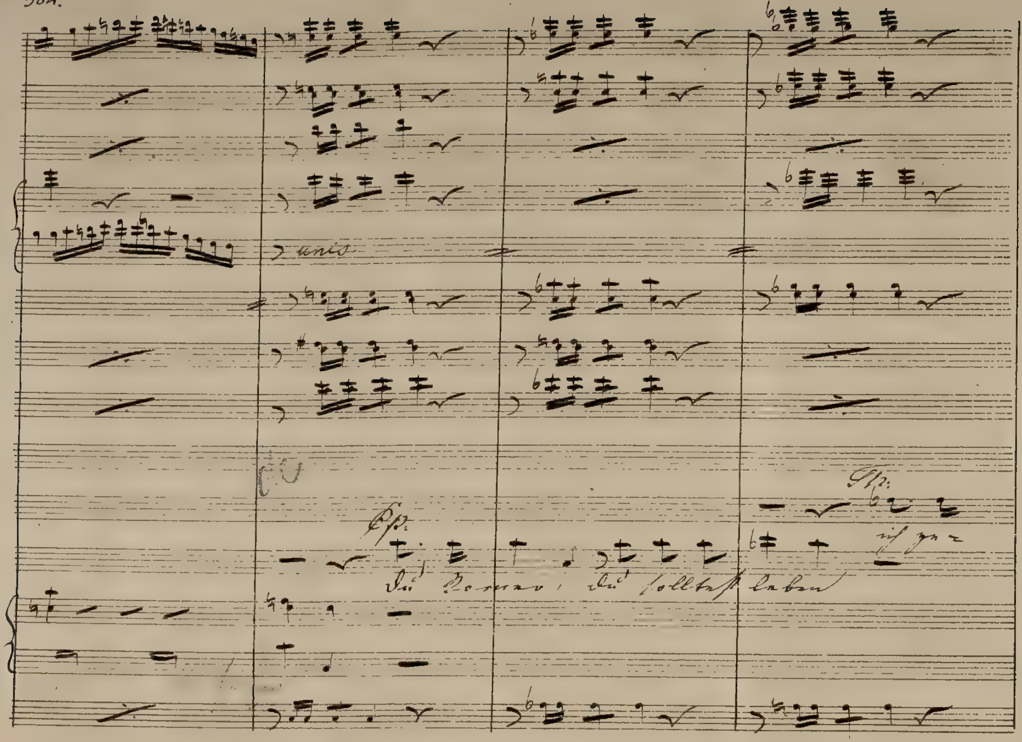
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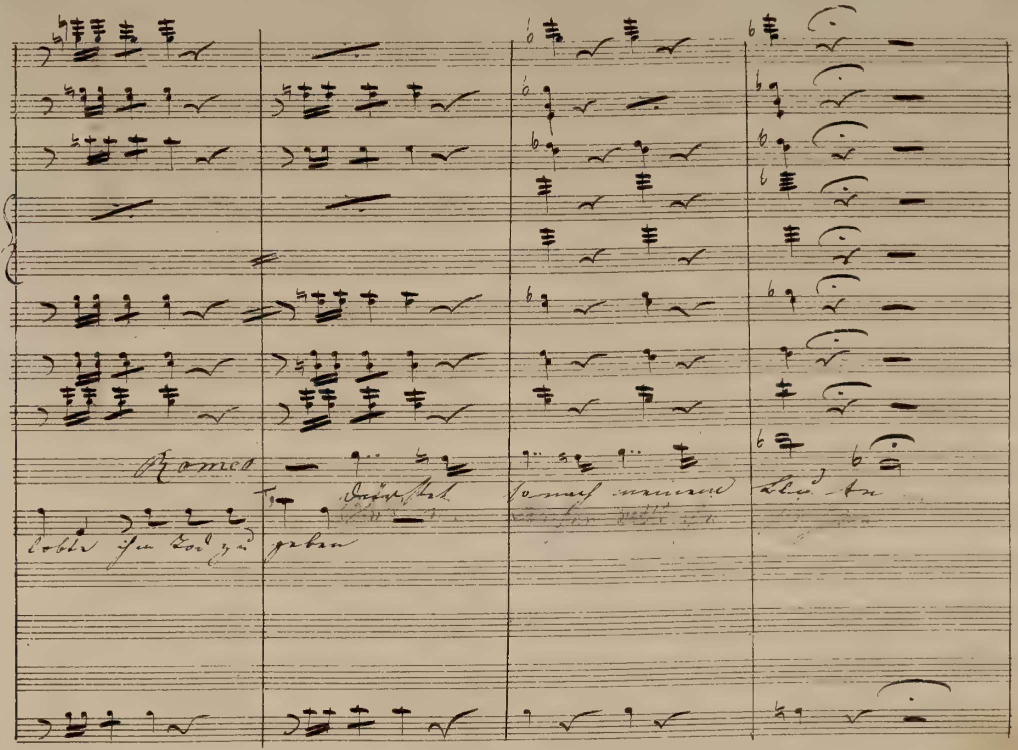
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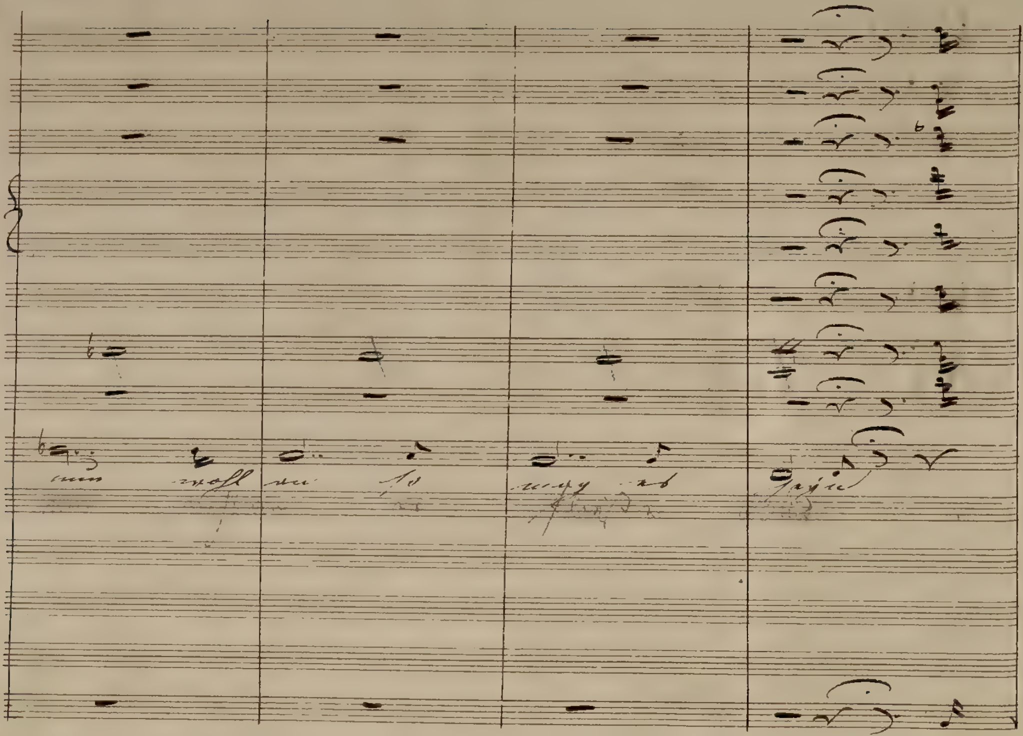

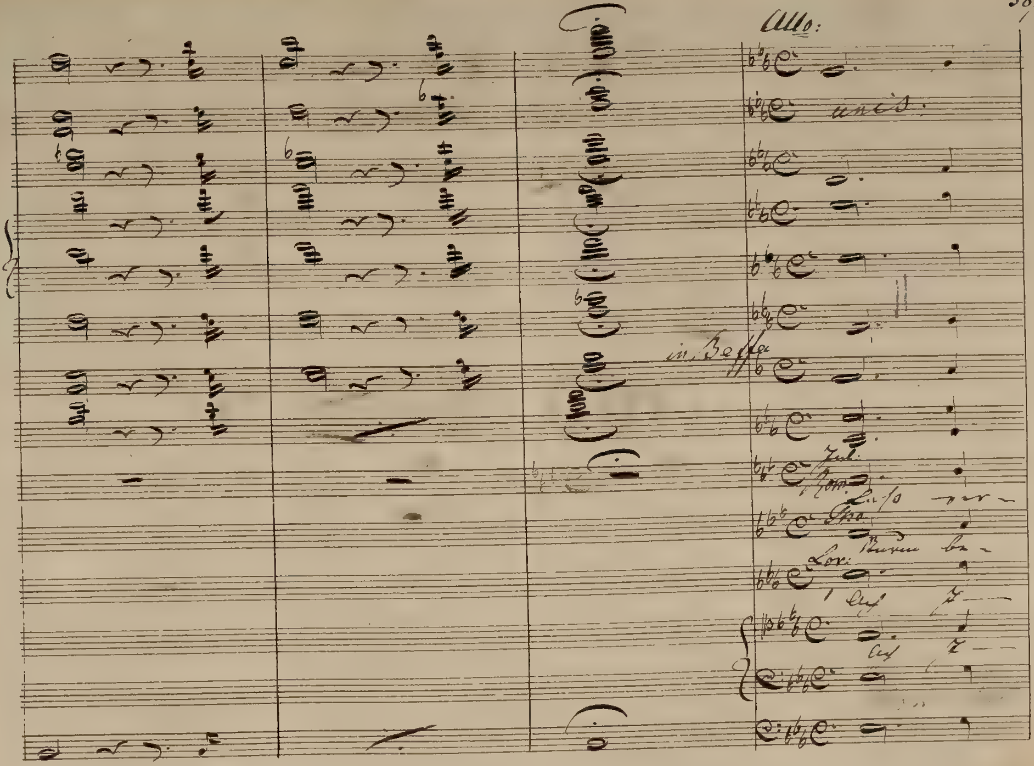
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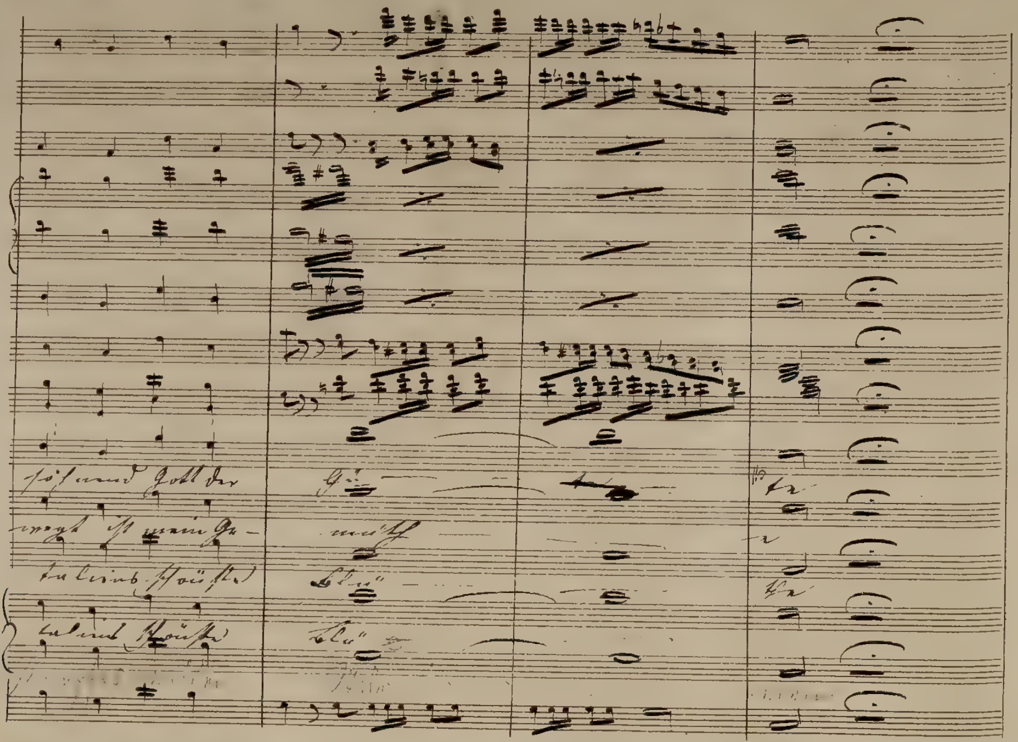

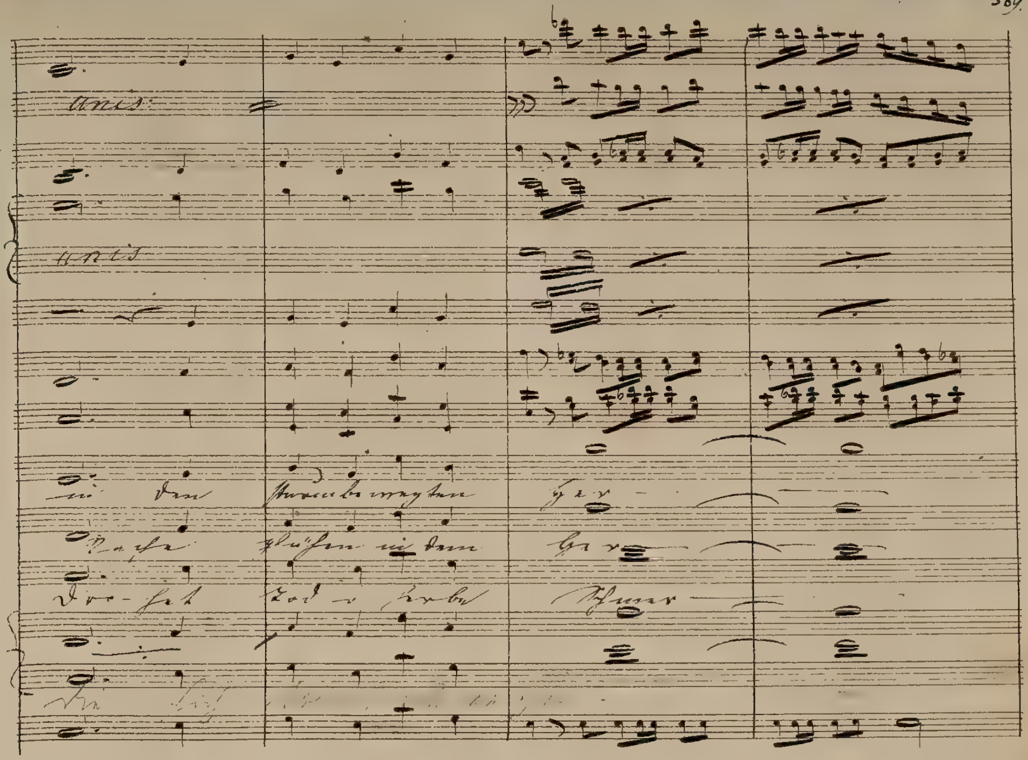
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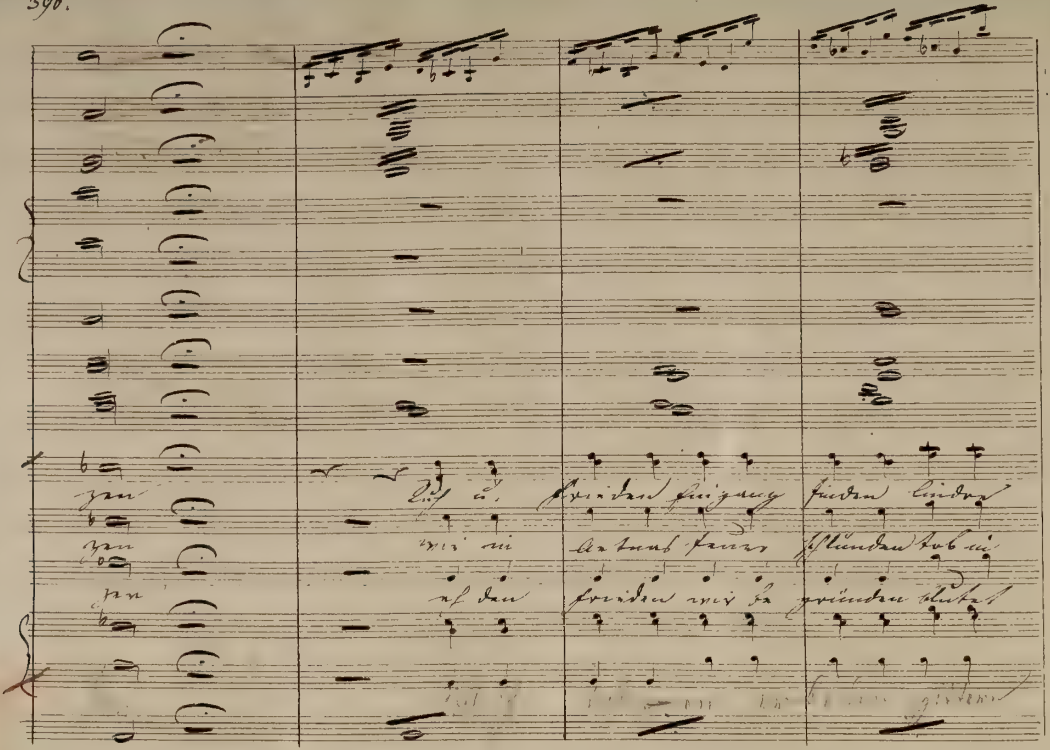
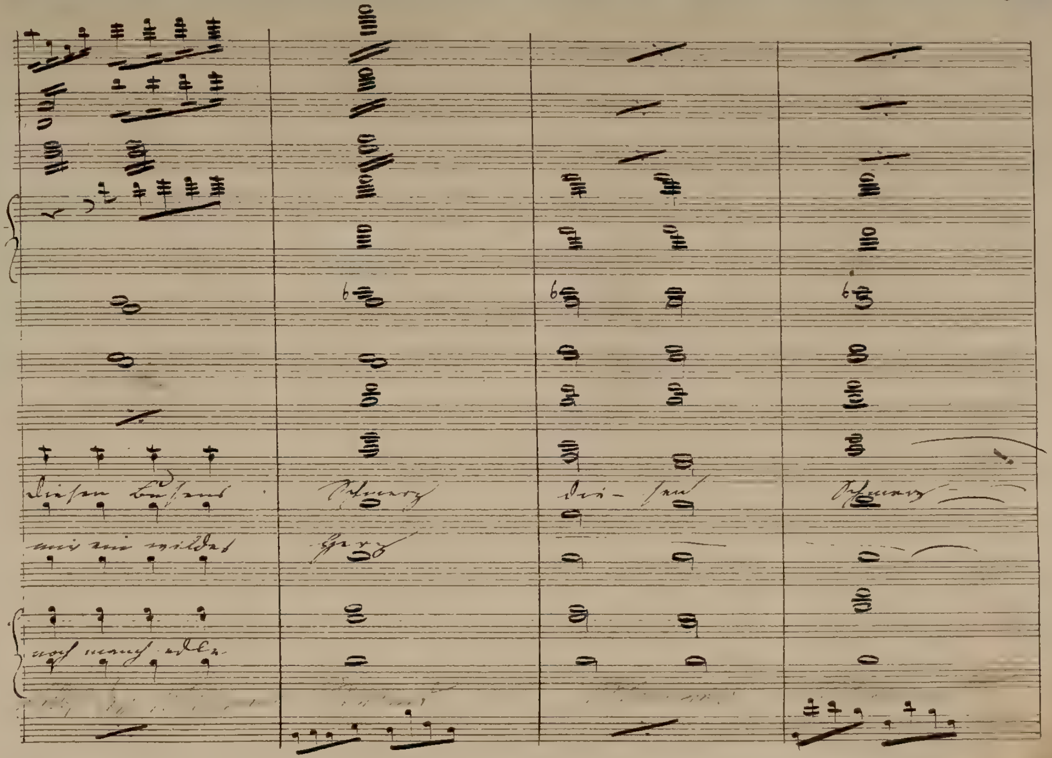
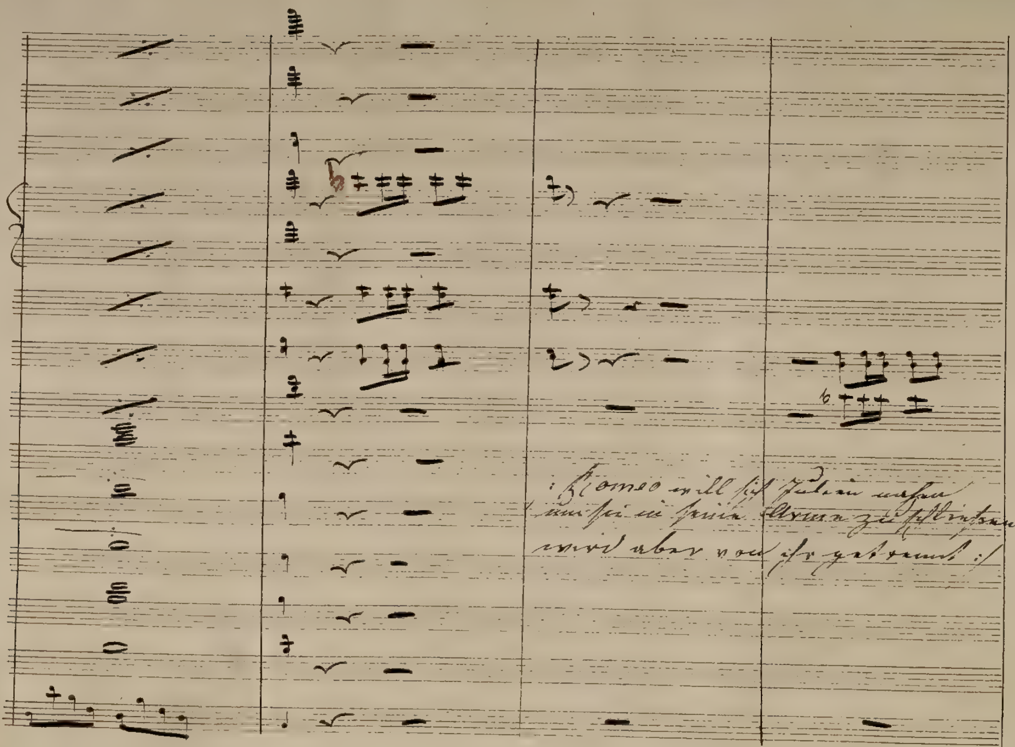
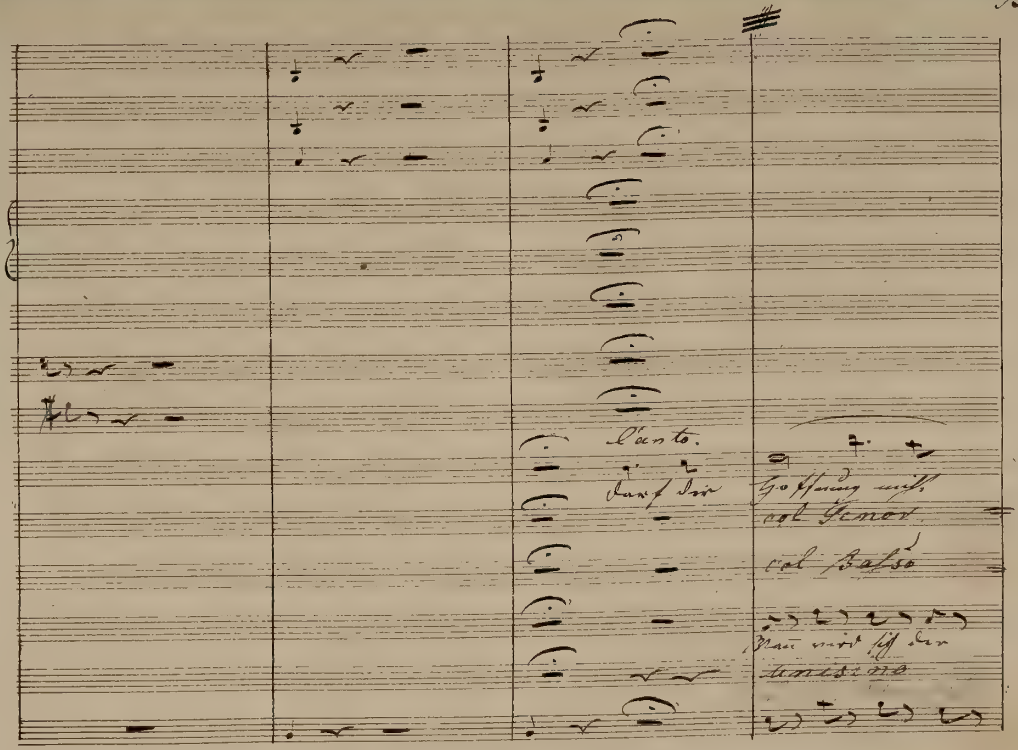





: Romeo will sich Julien nahen
um sie in seine Arme zu schließen
wird aber von ihr getrennt :/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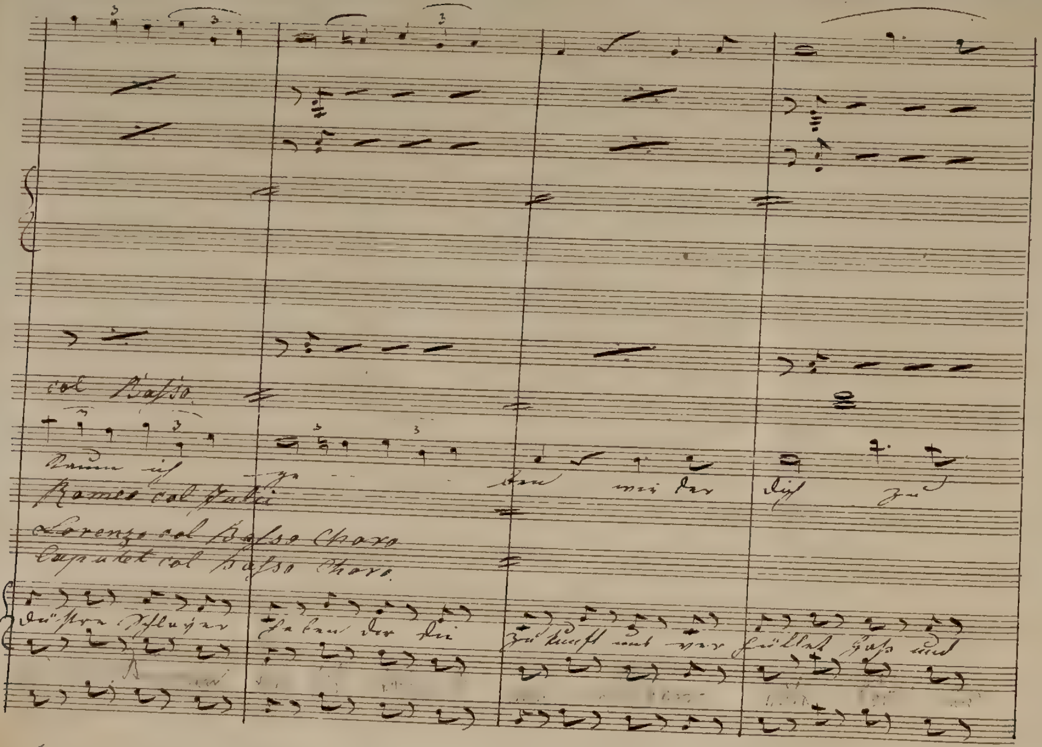
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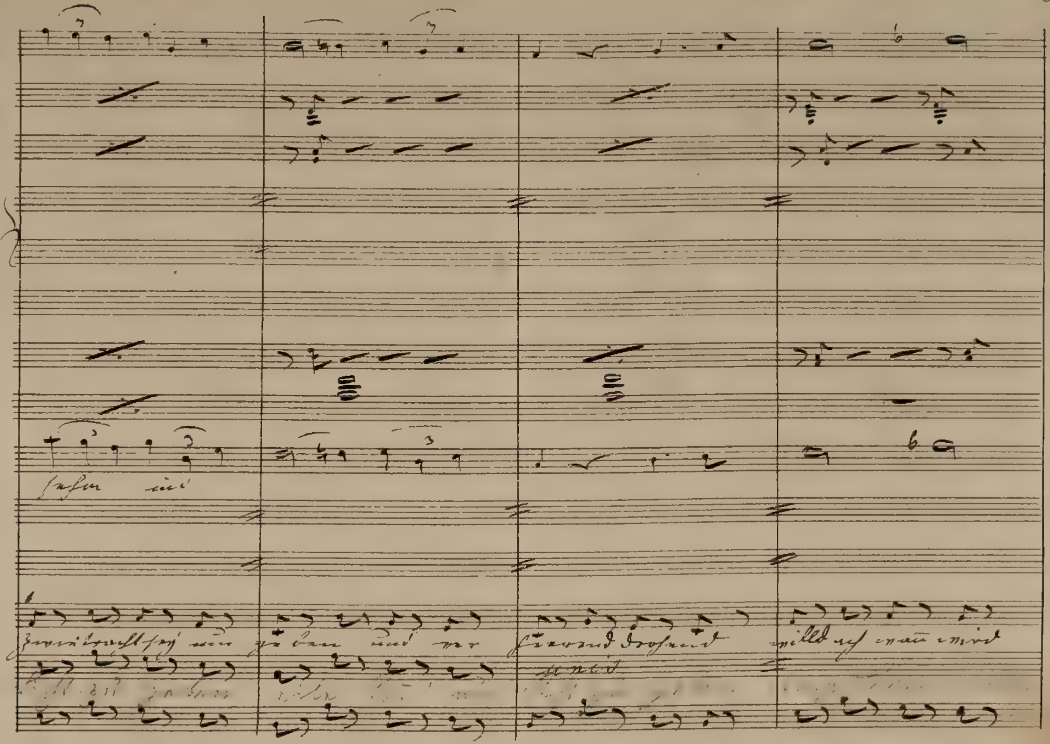

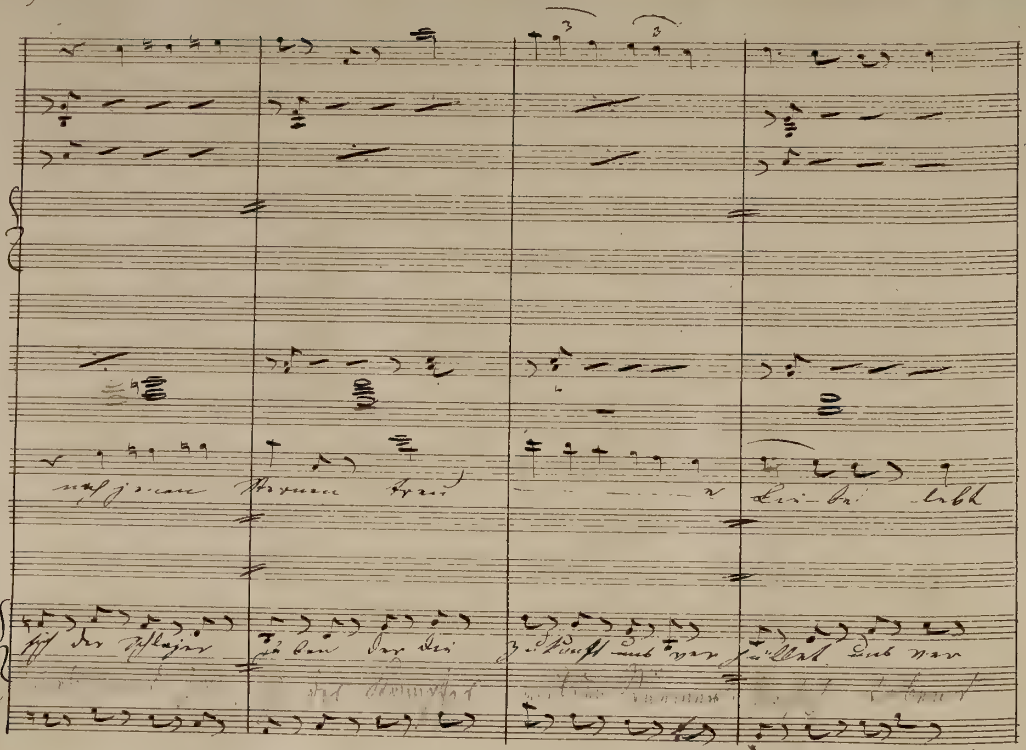

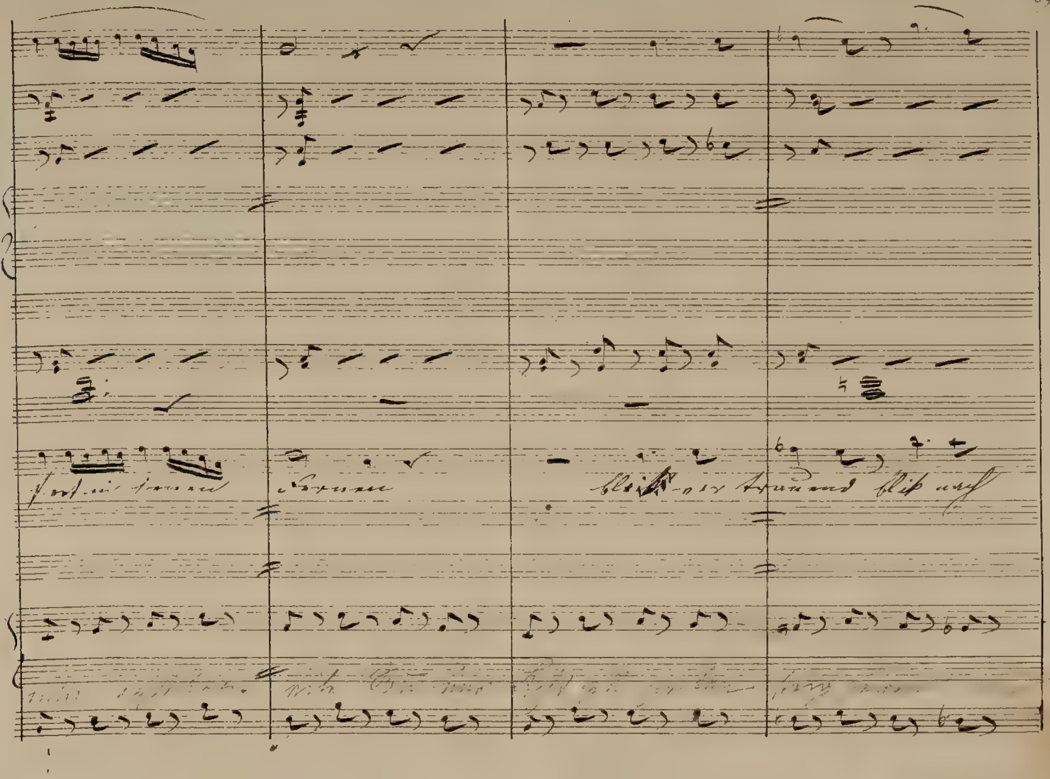

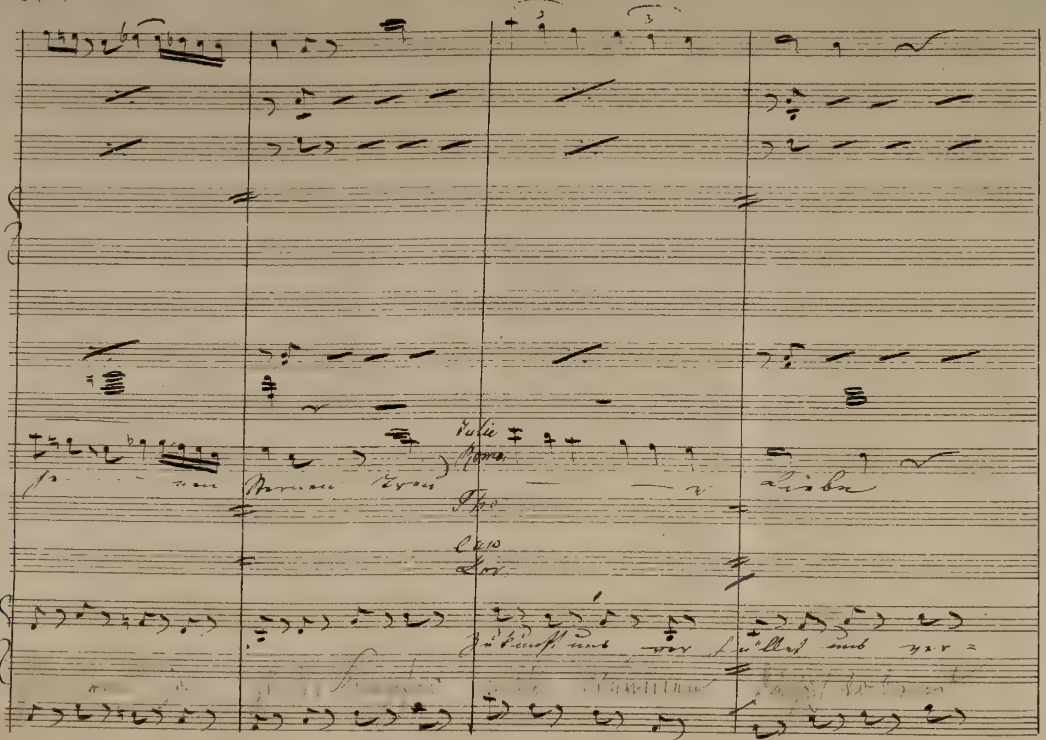
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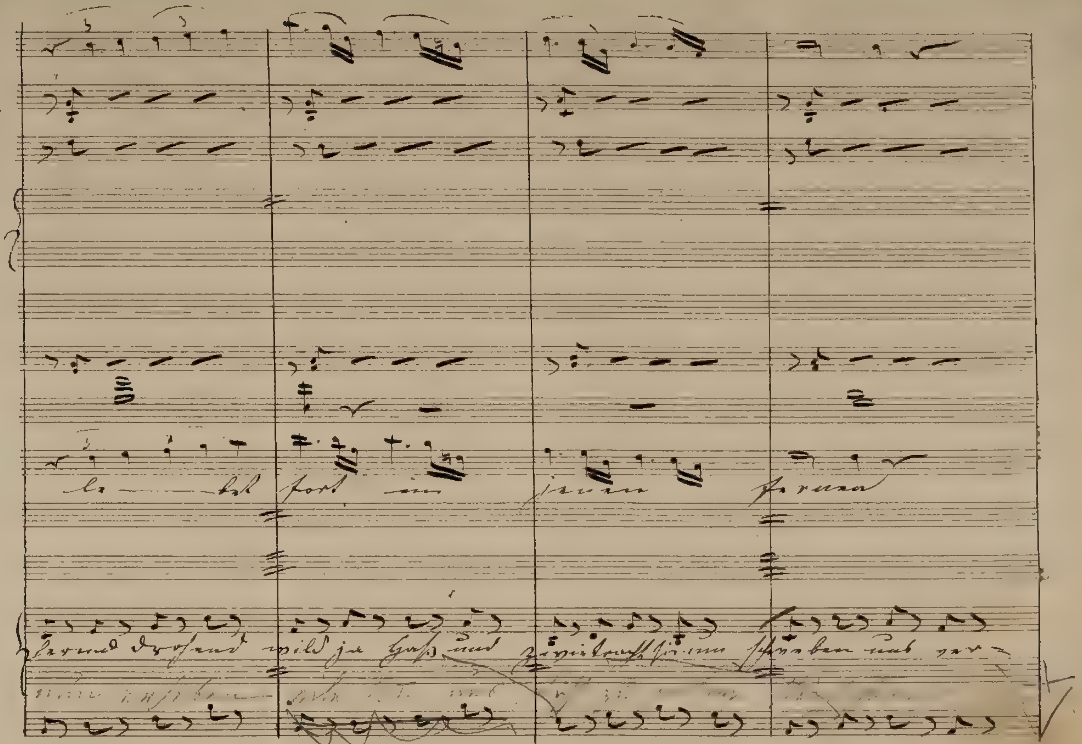

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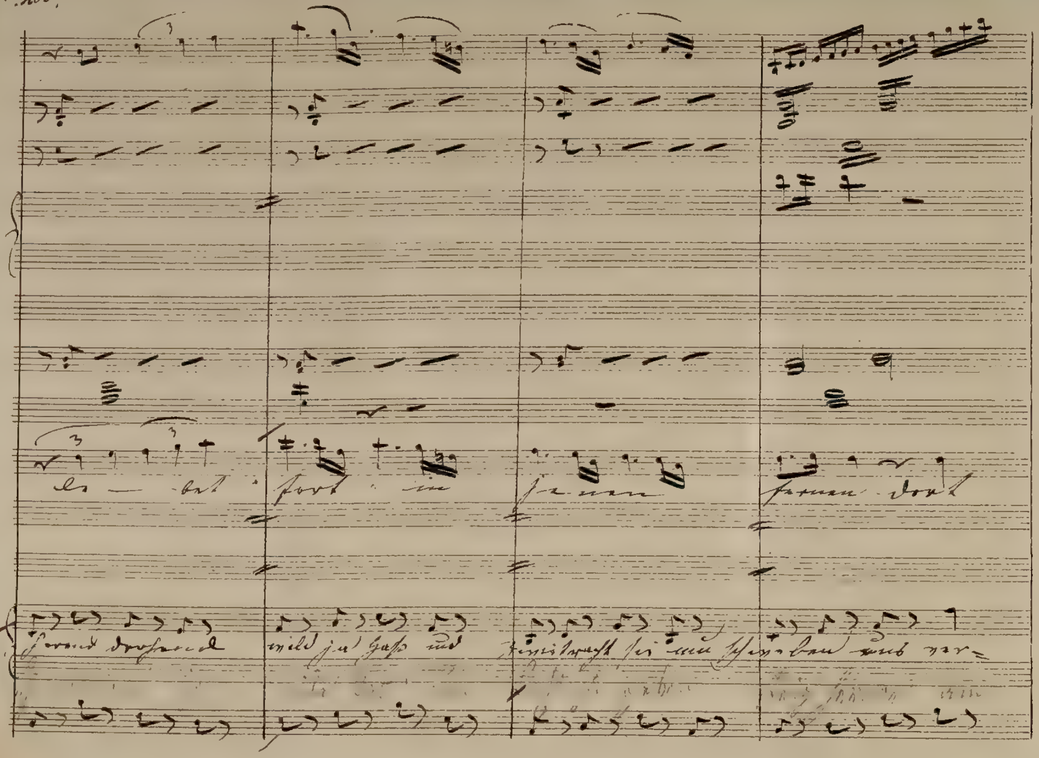

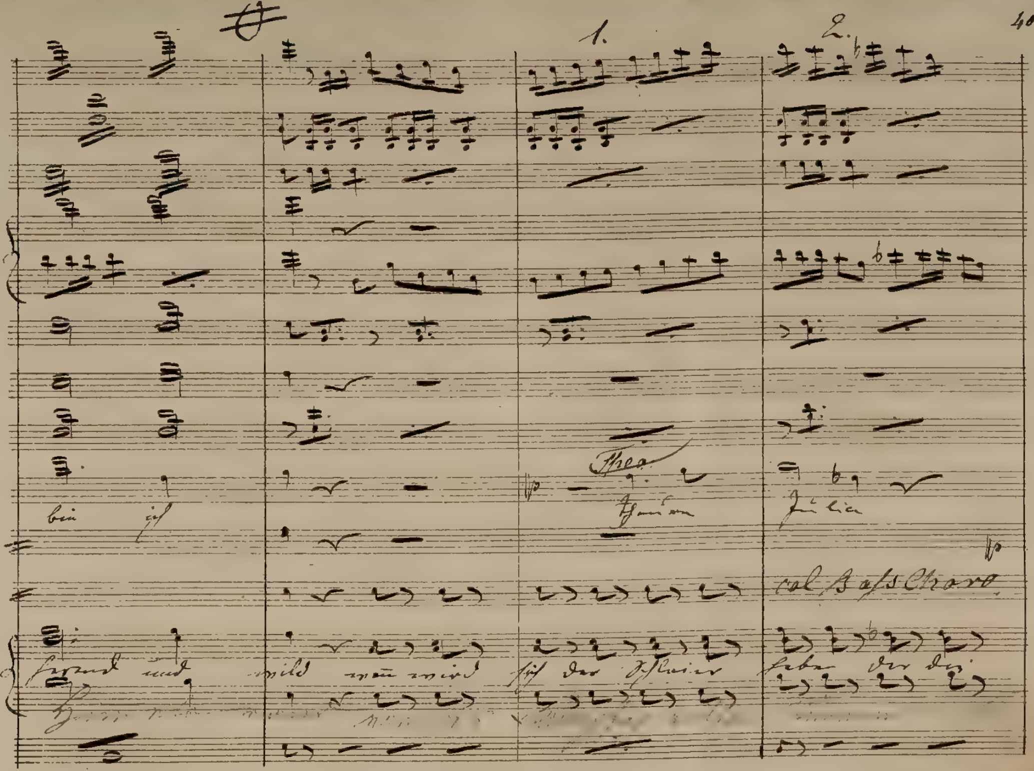
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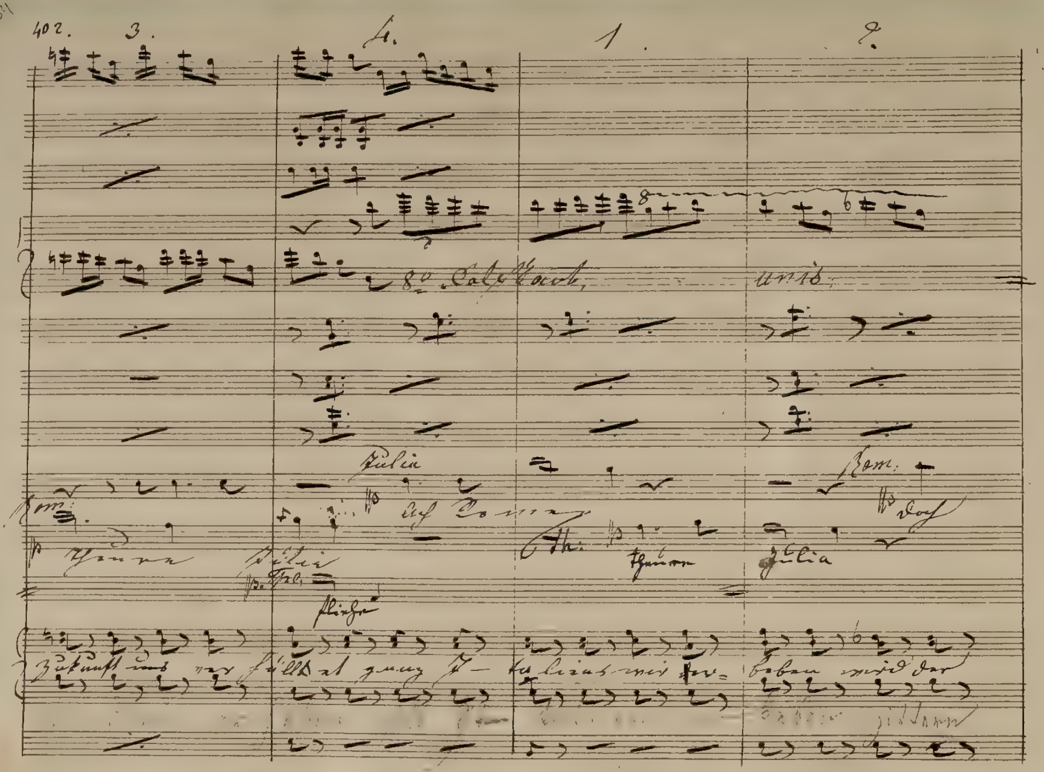
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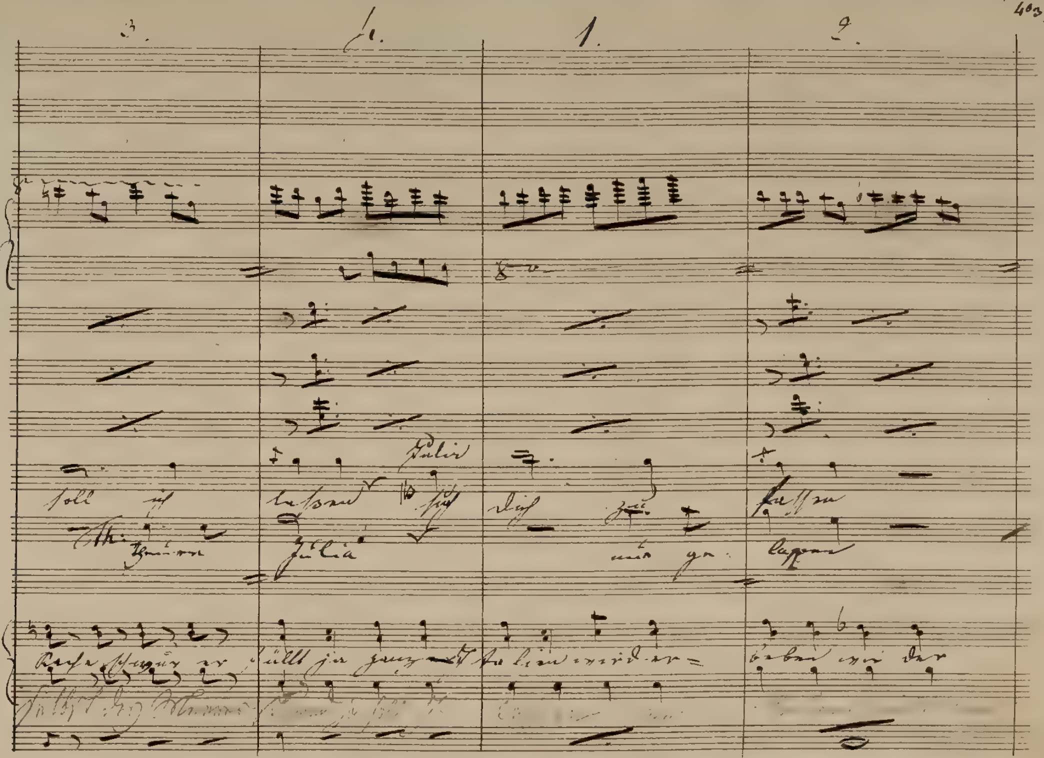
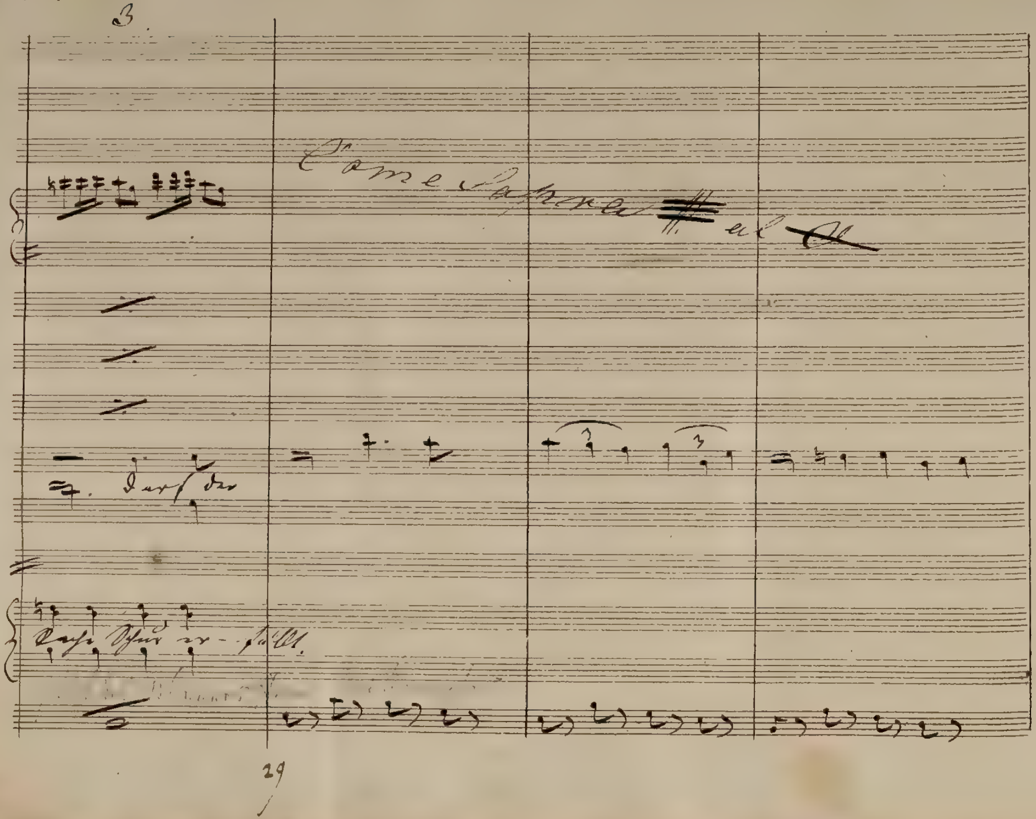
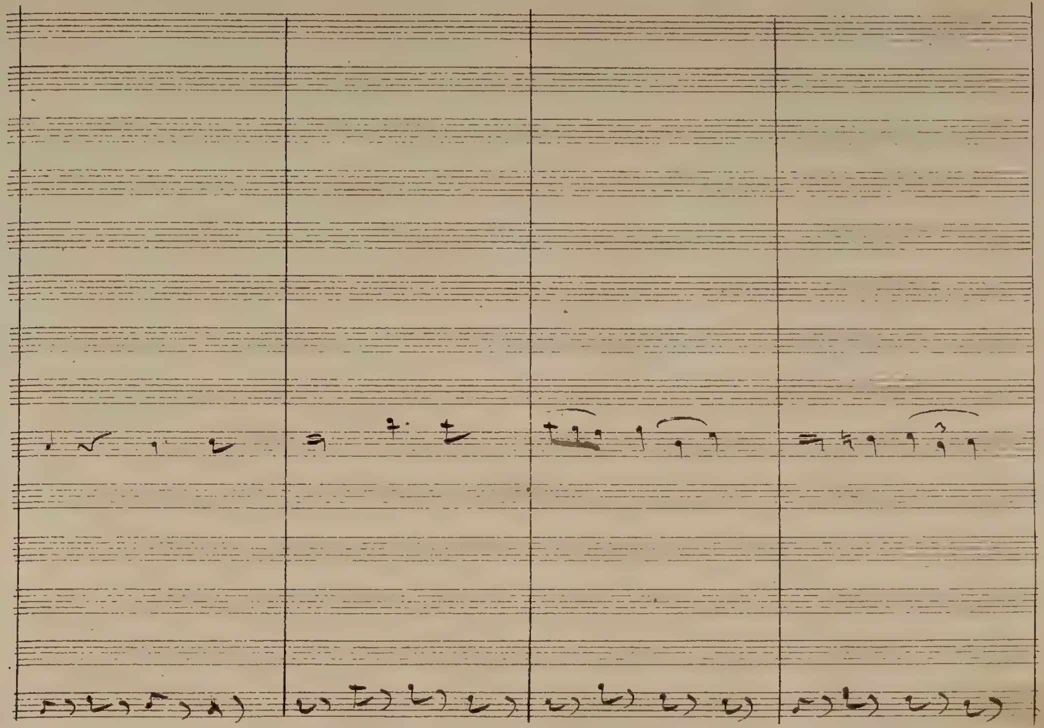
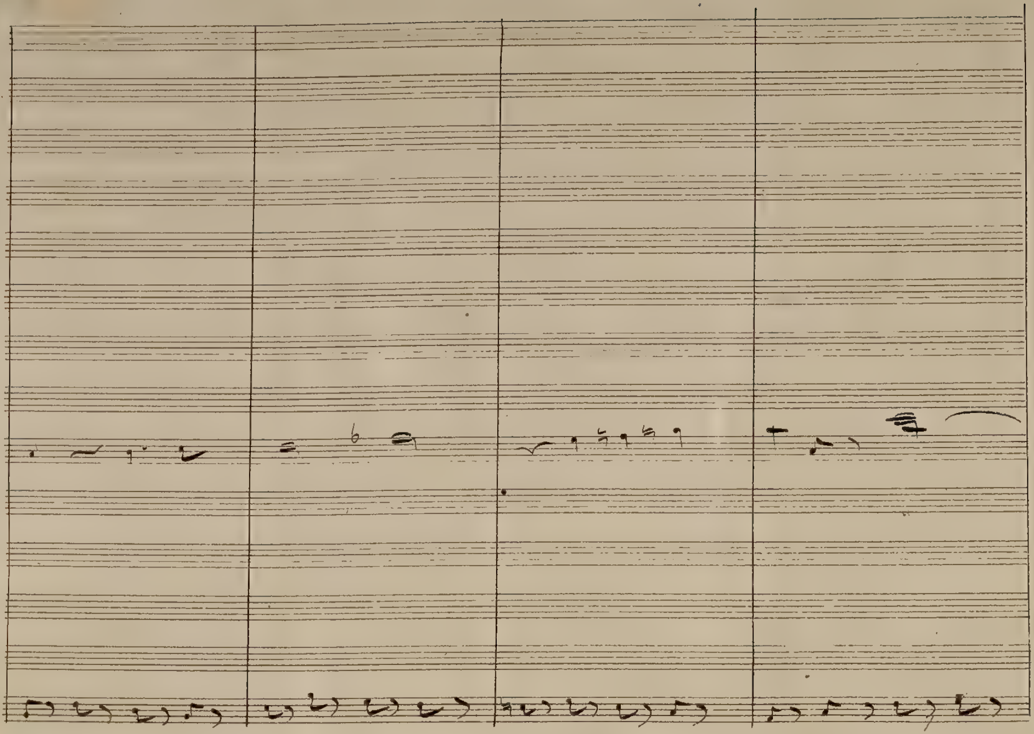
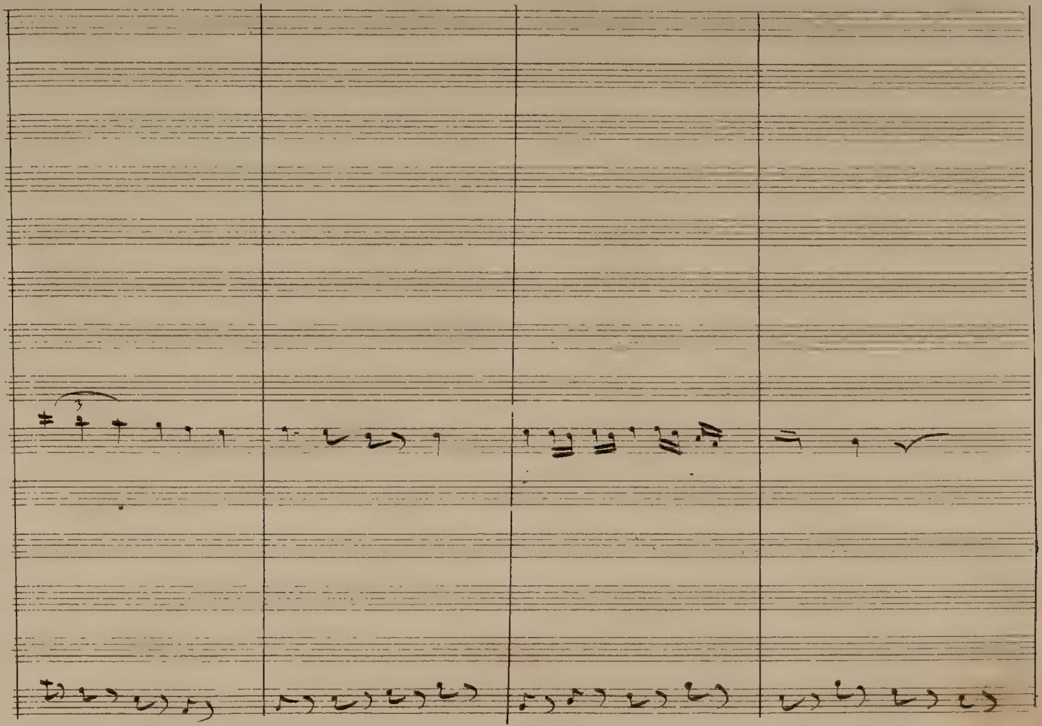
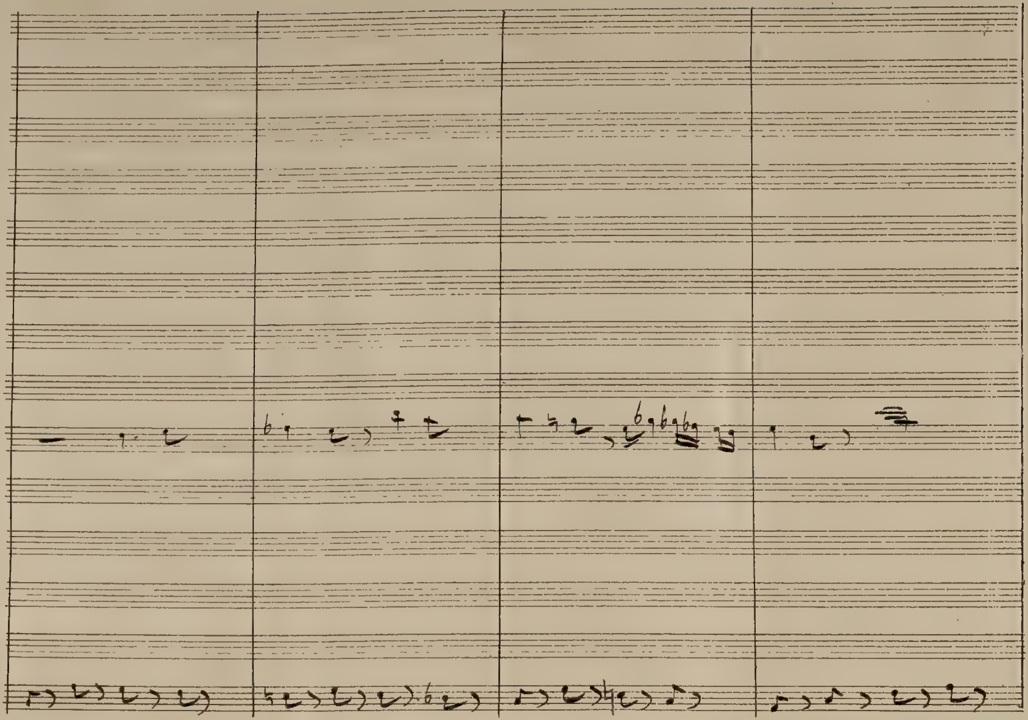


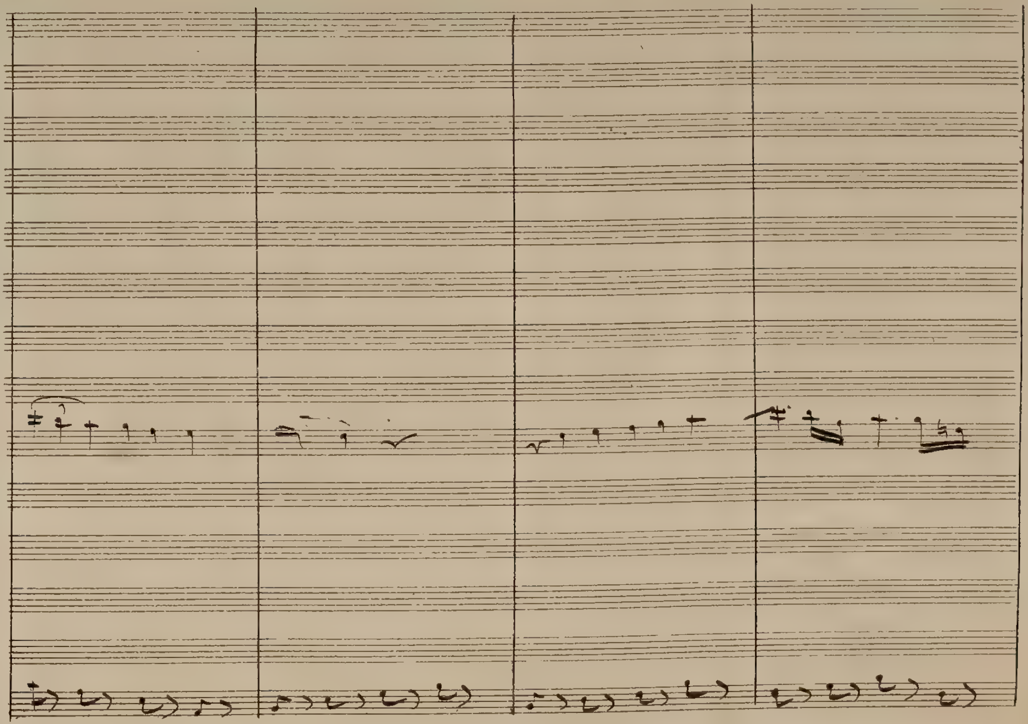

Come sopra

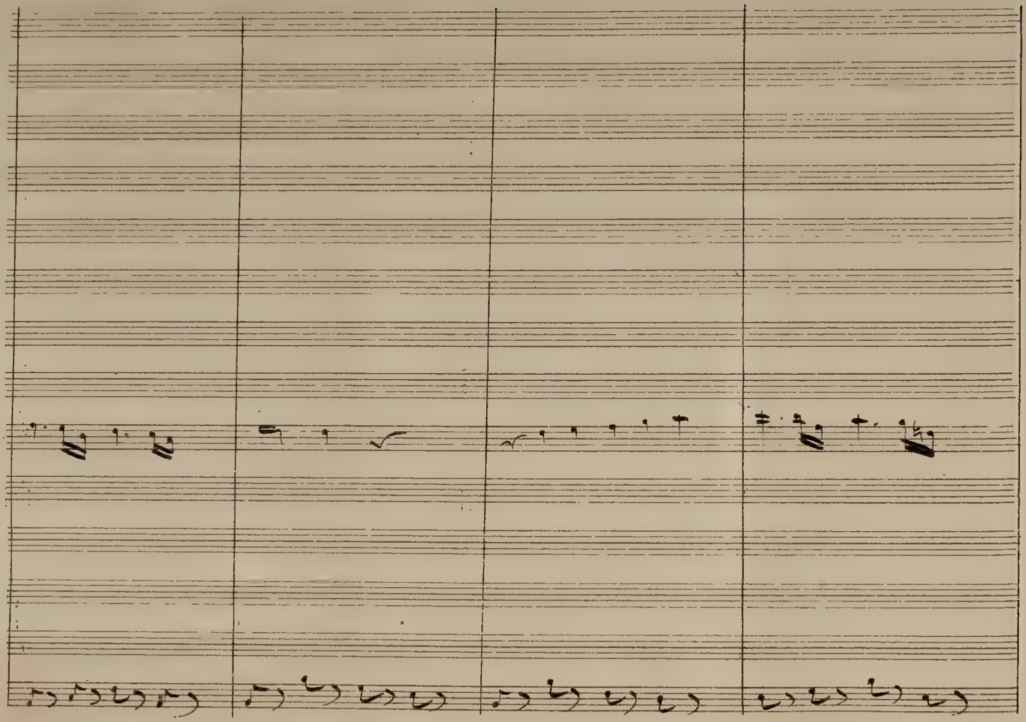


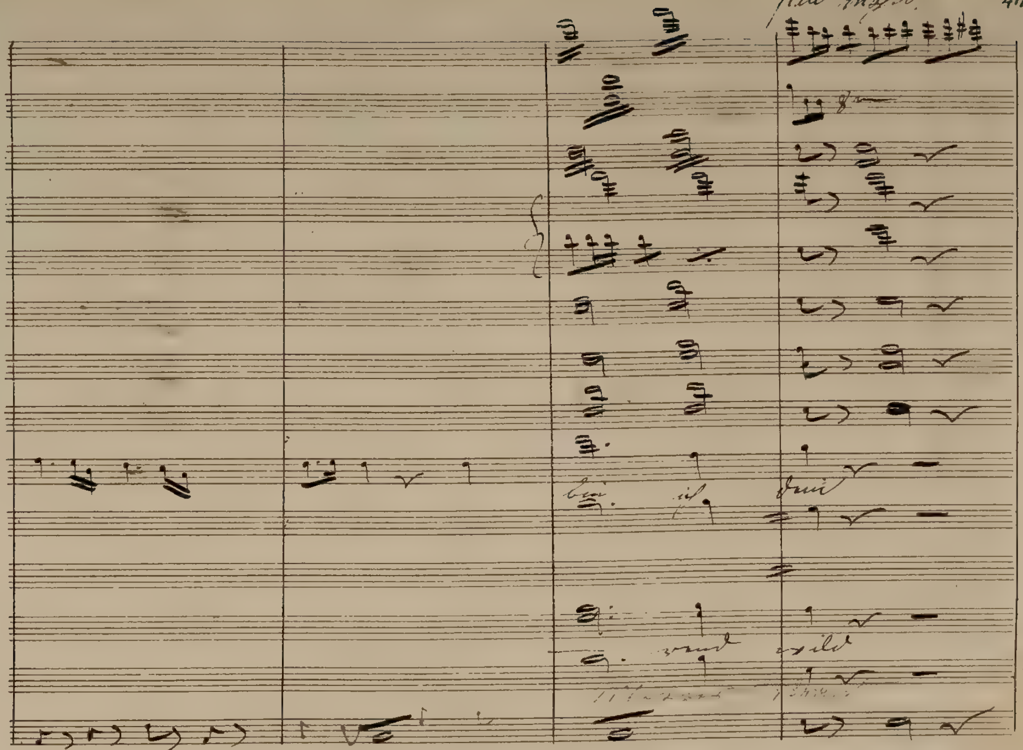








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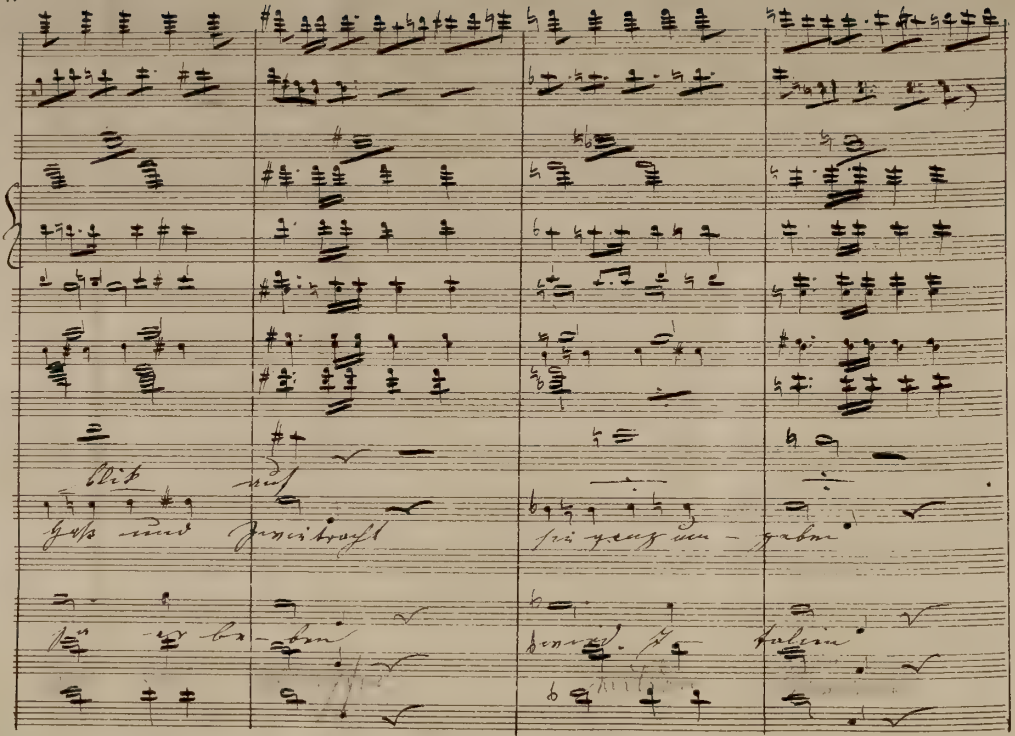

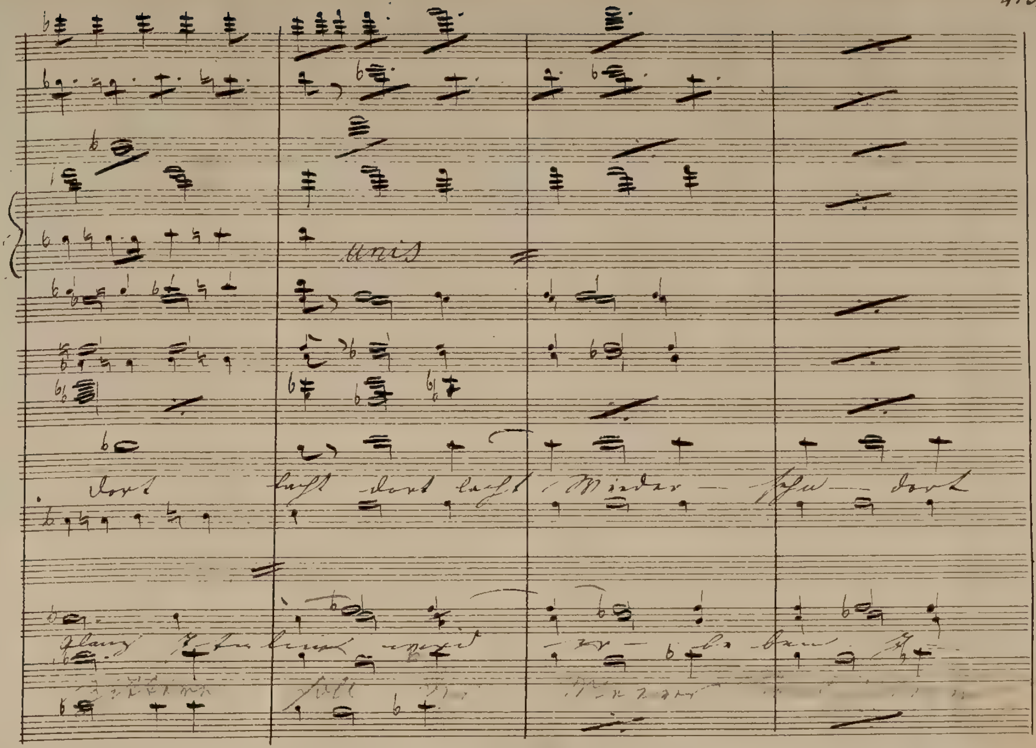
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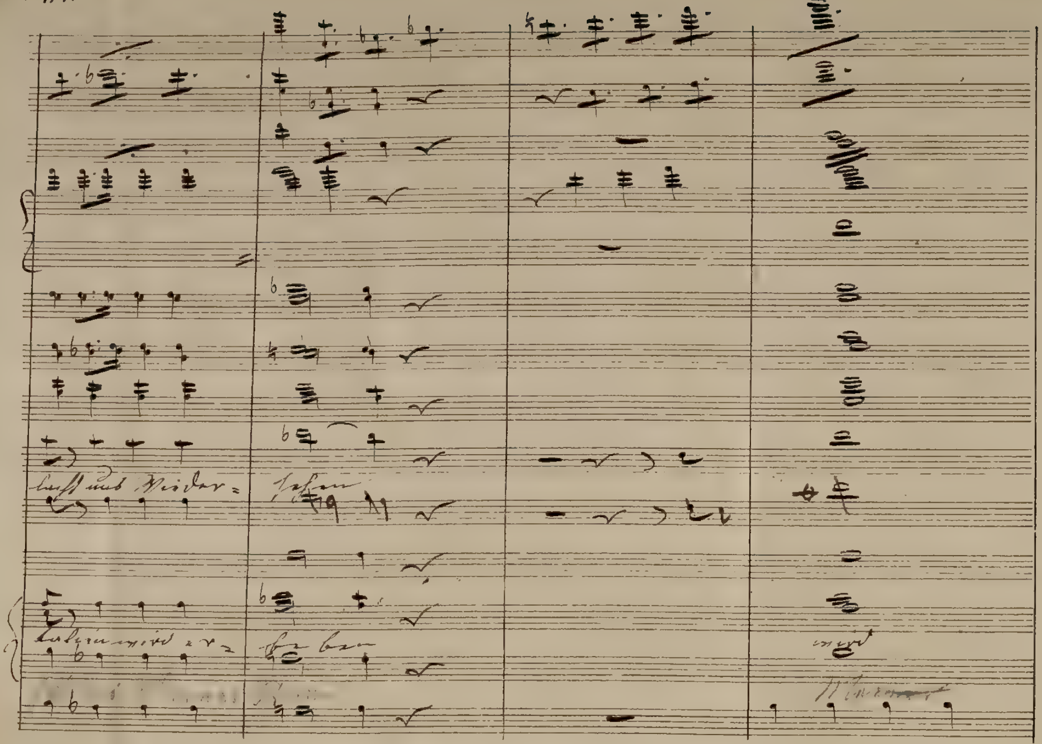

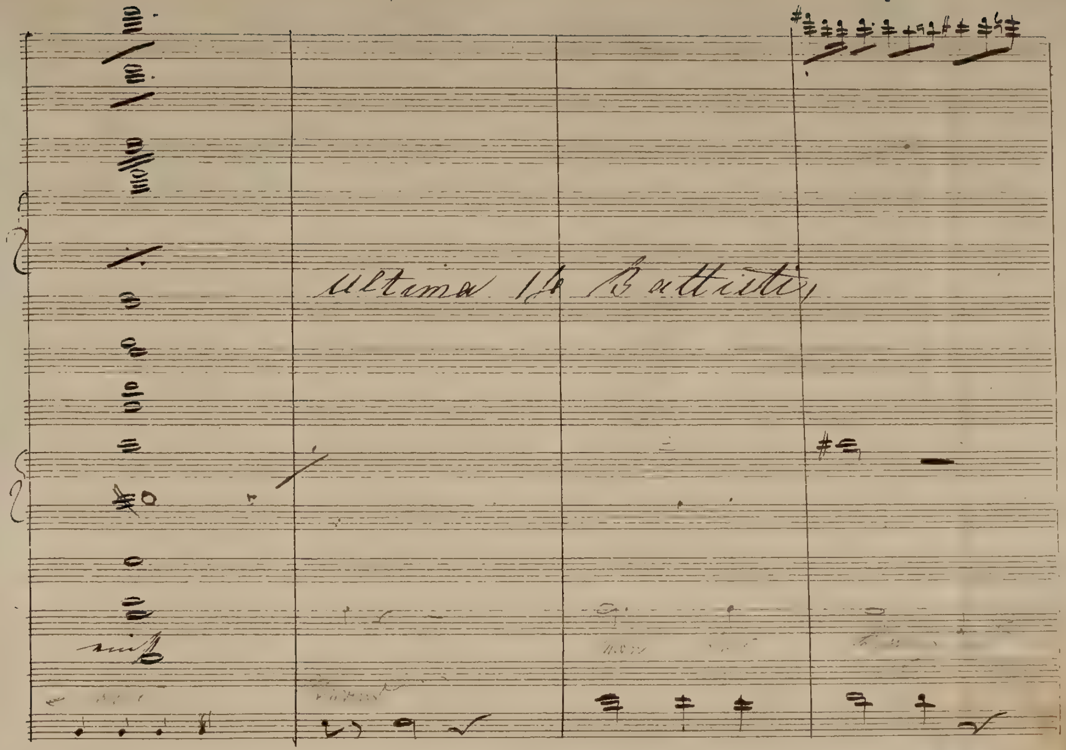
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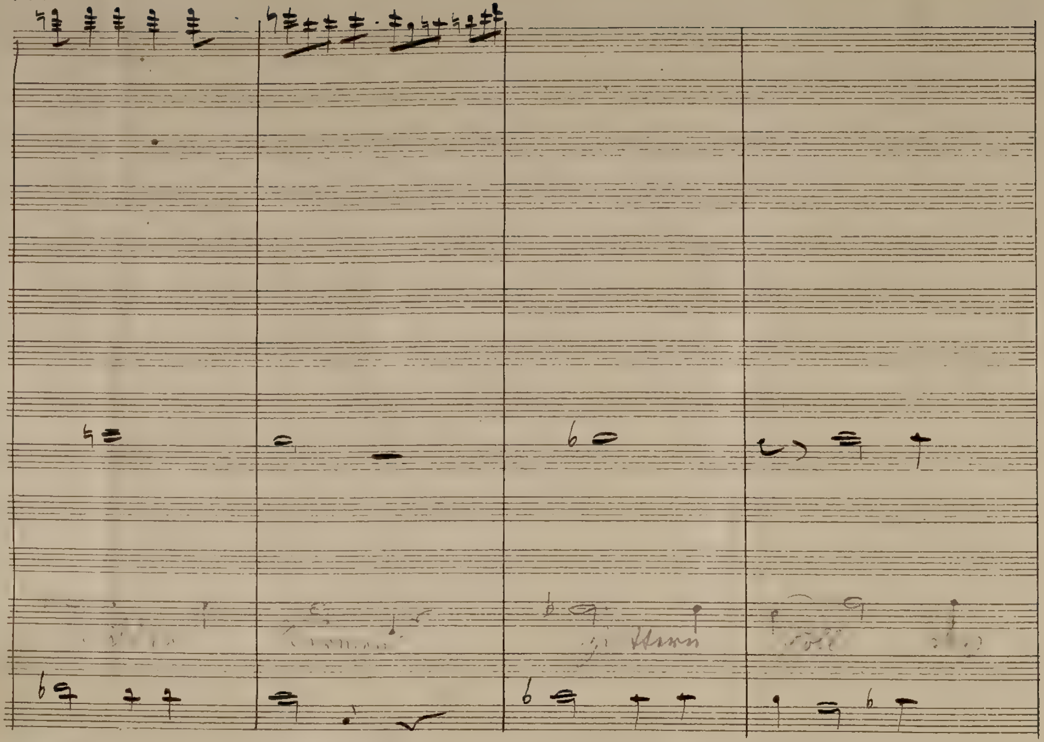

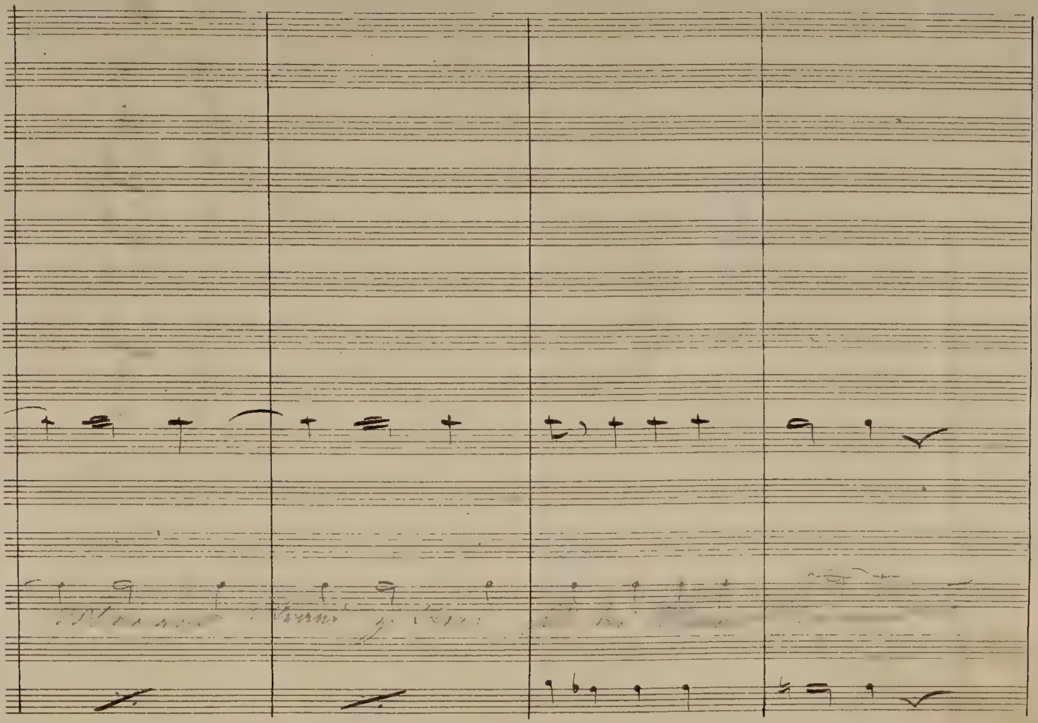

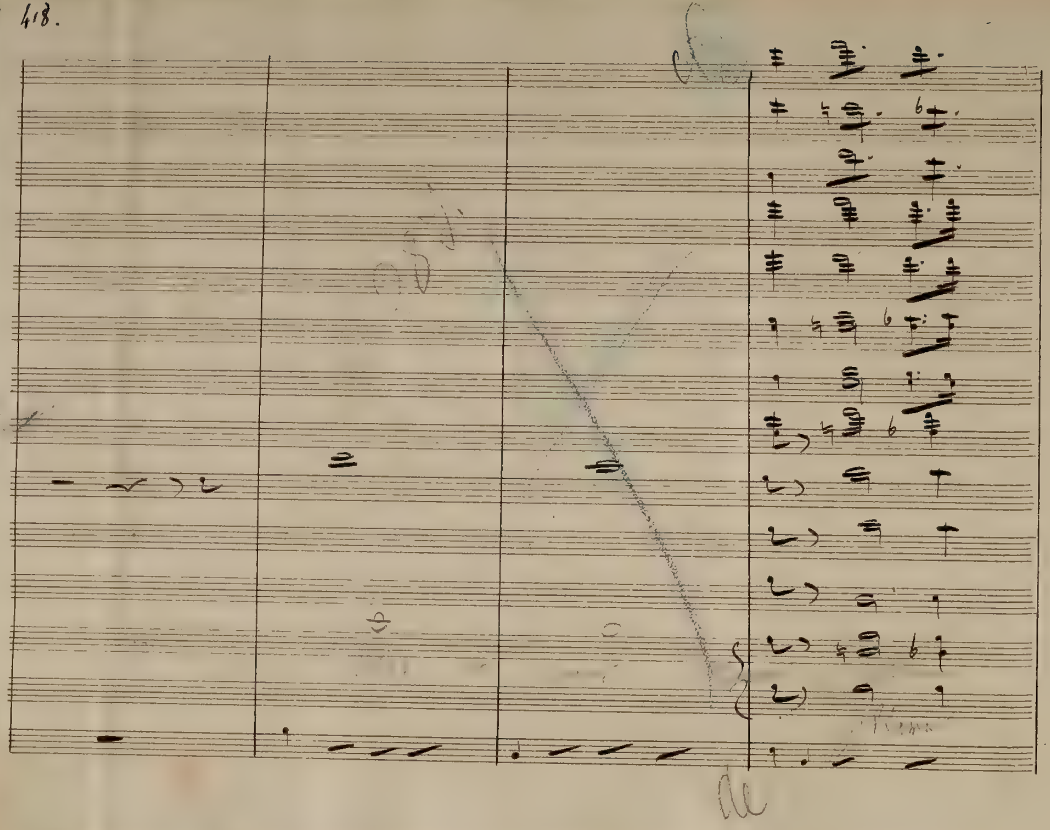

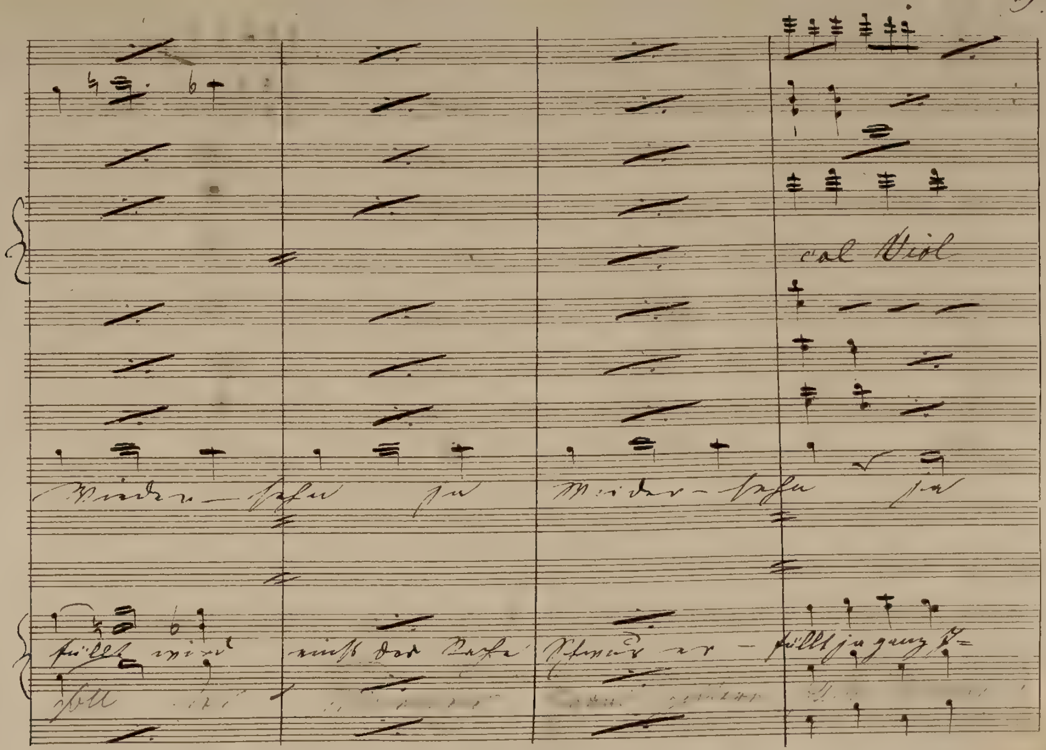
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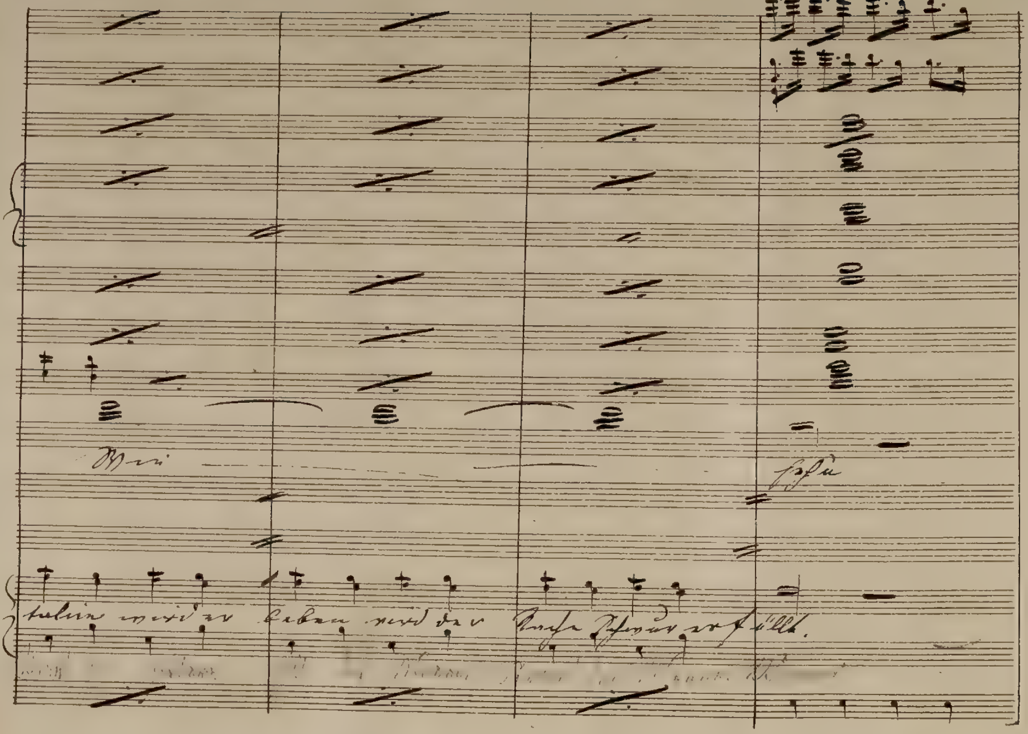

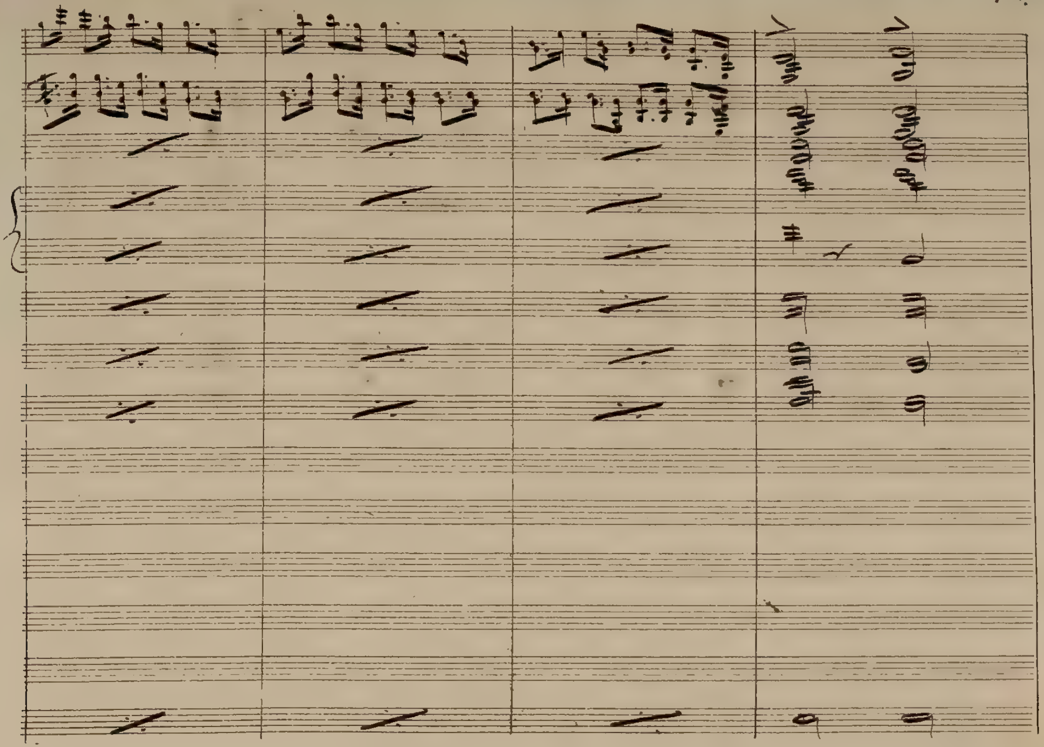

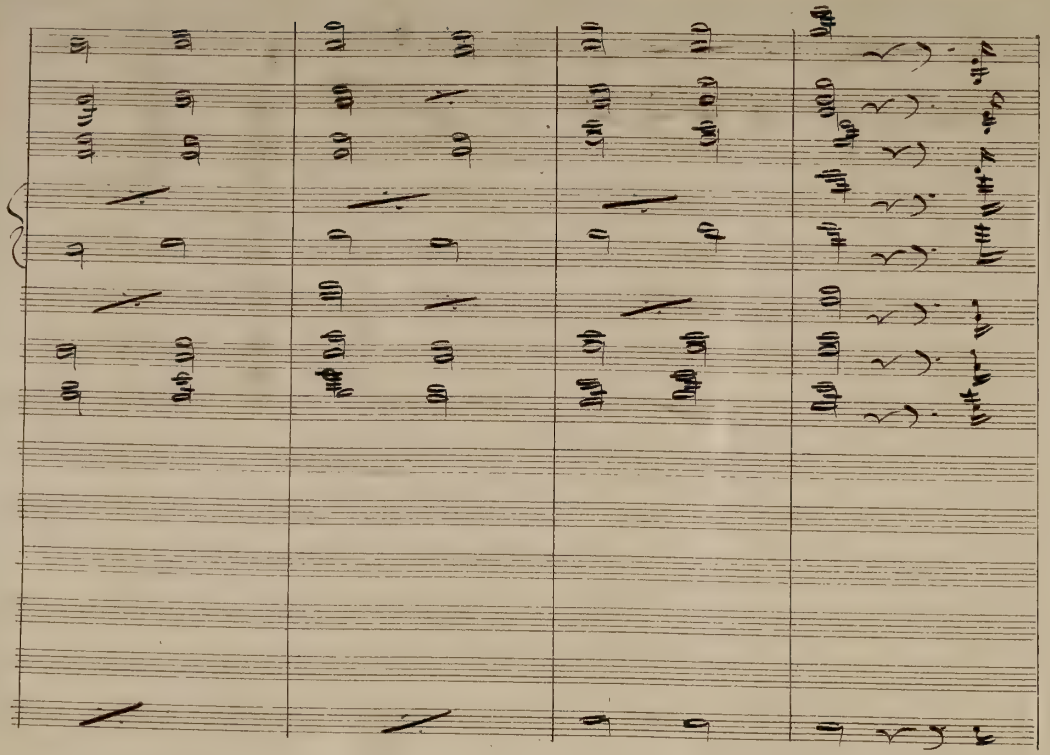

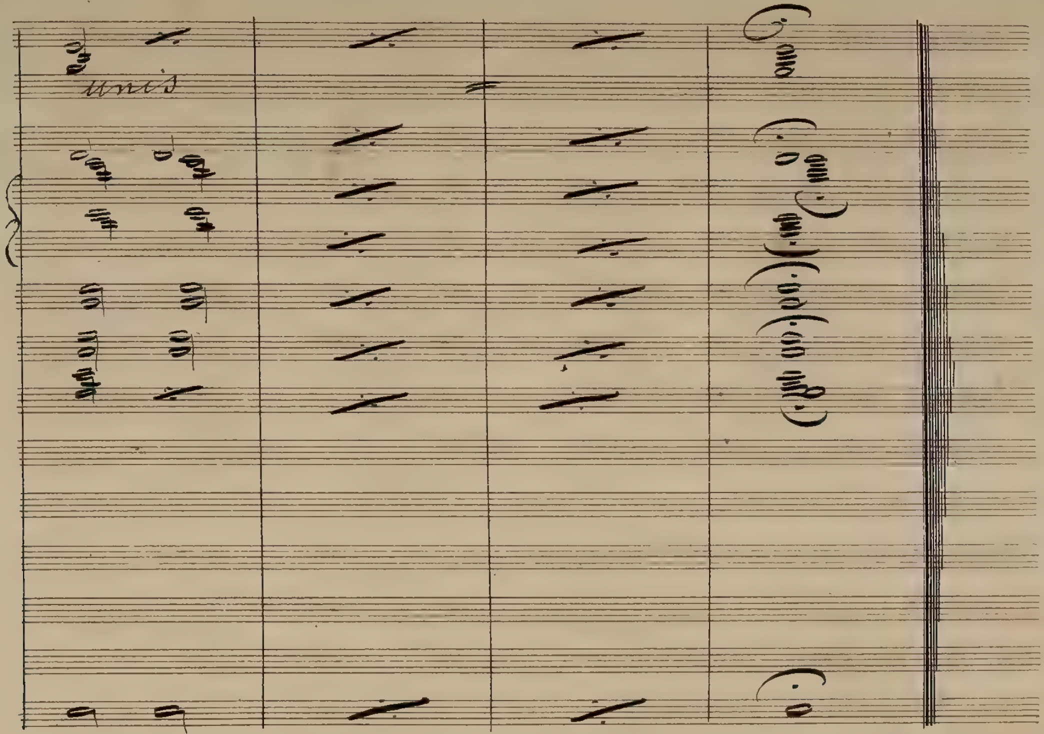
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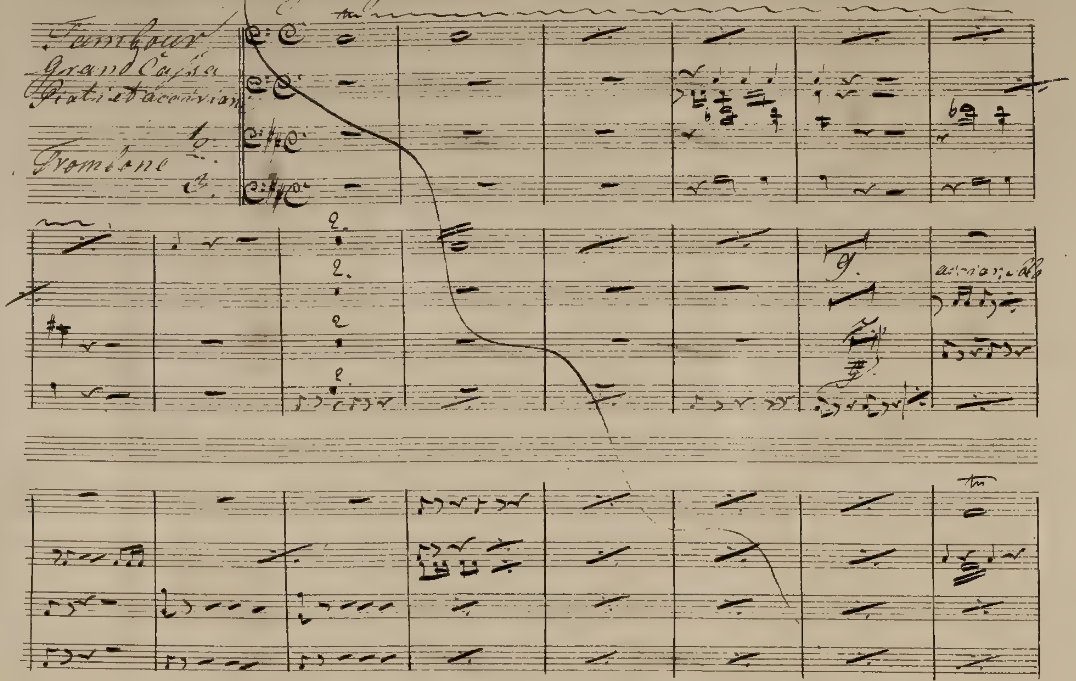

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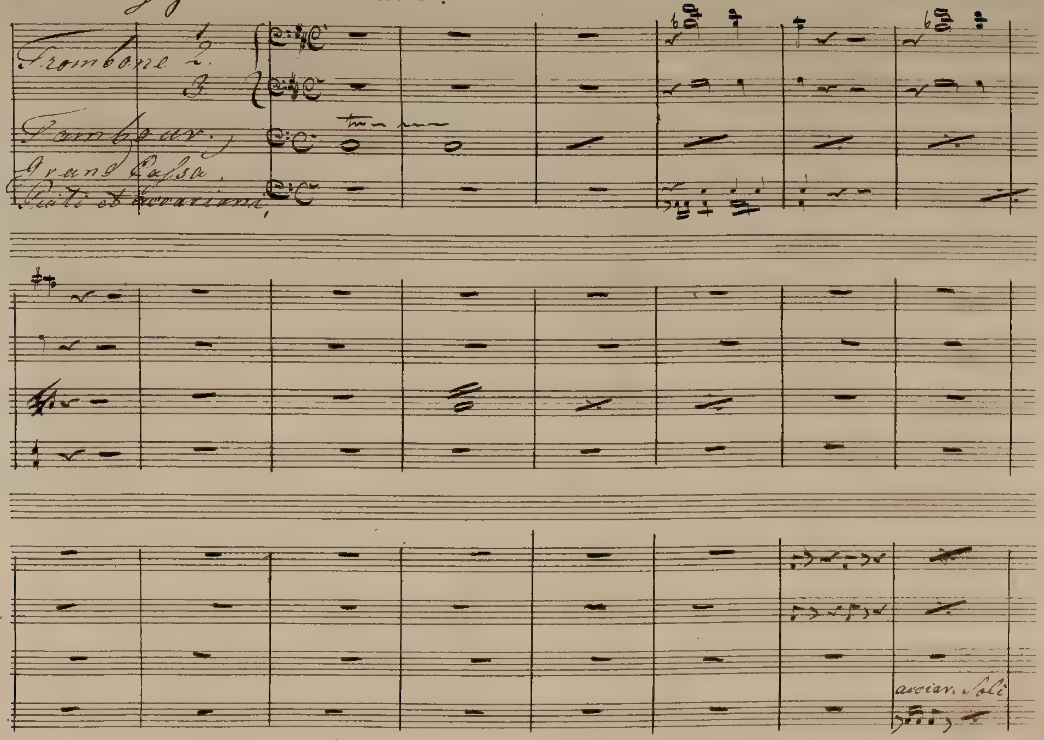

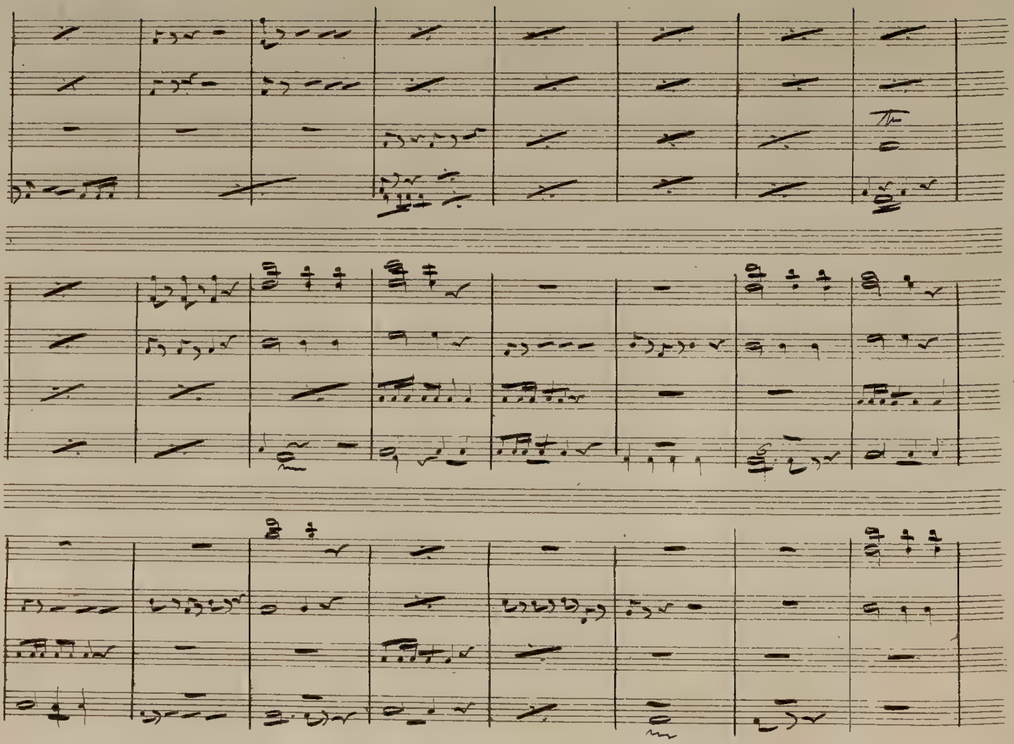

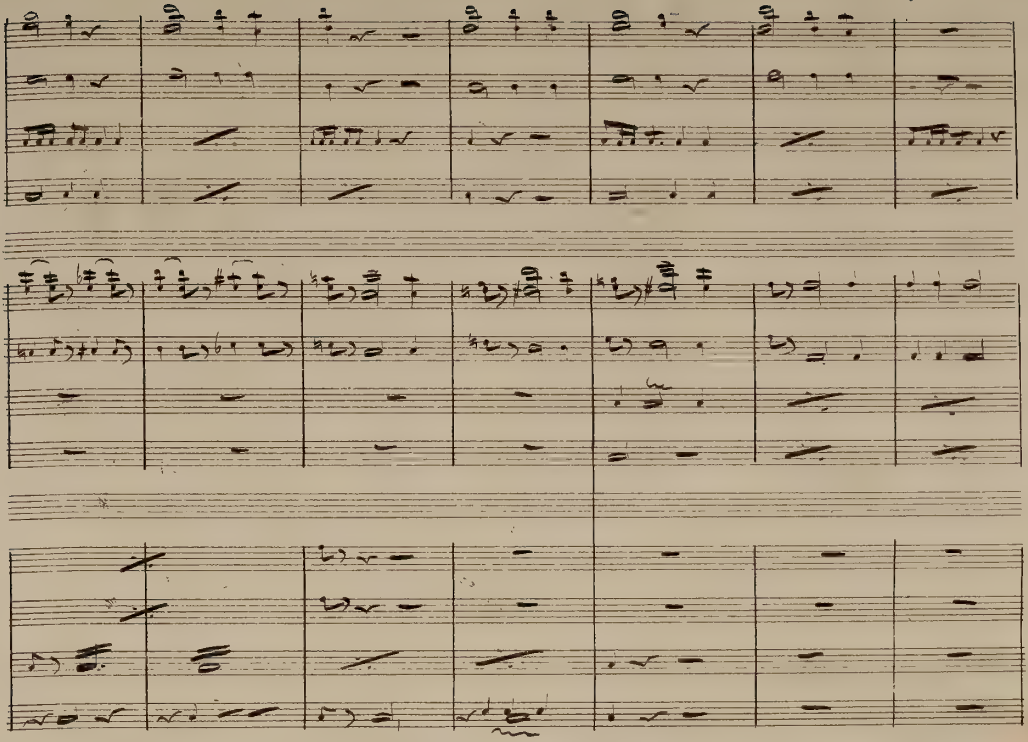

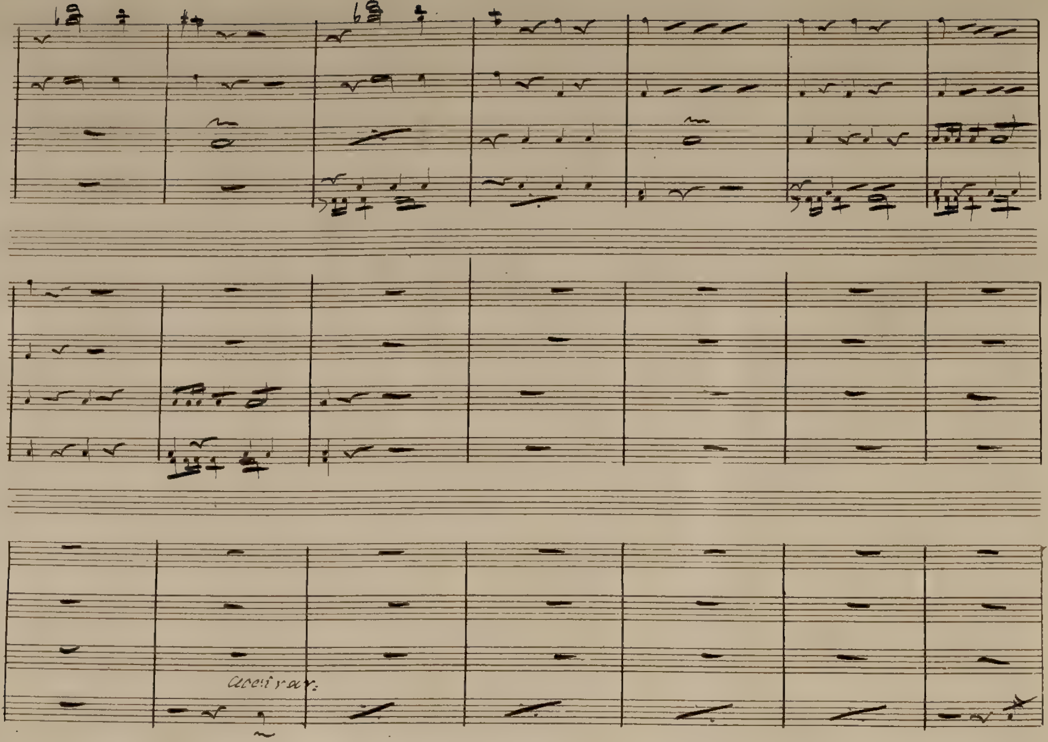
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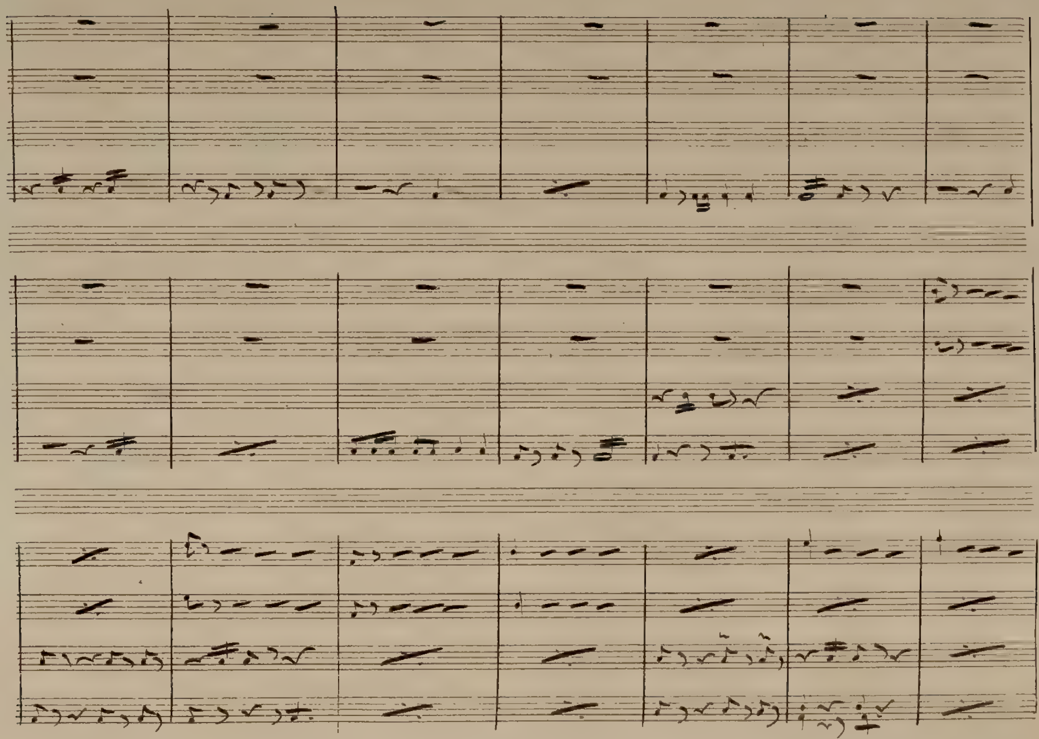

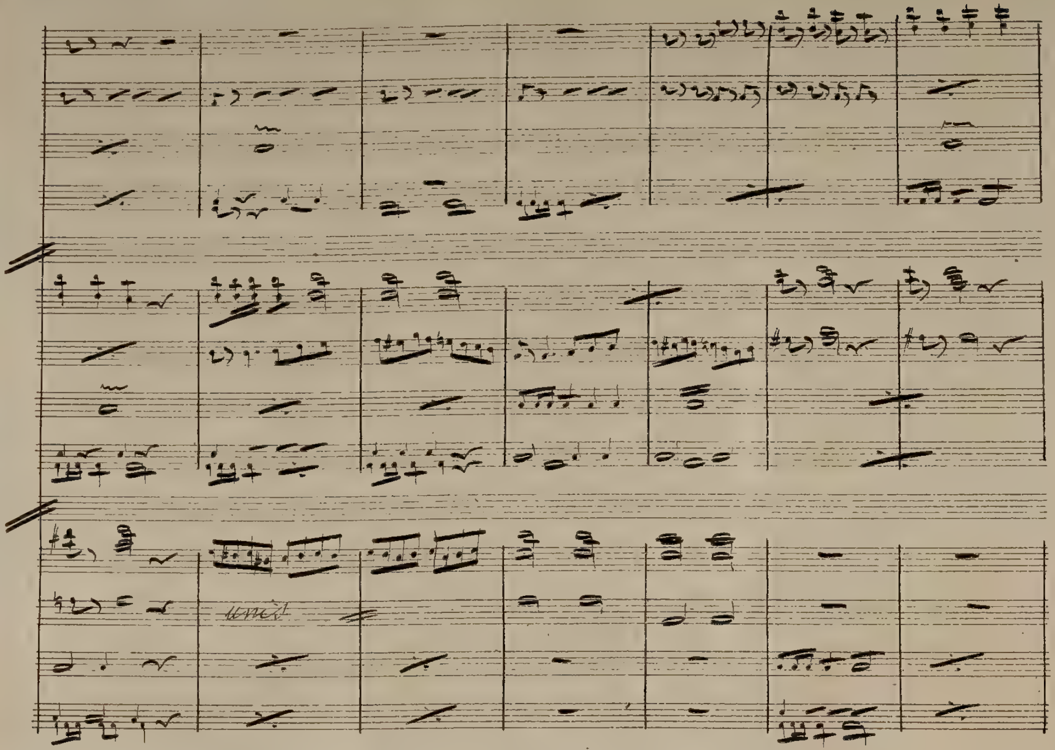
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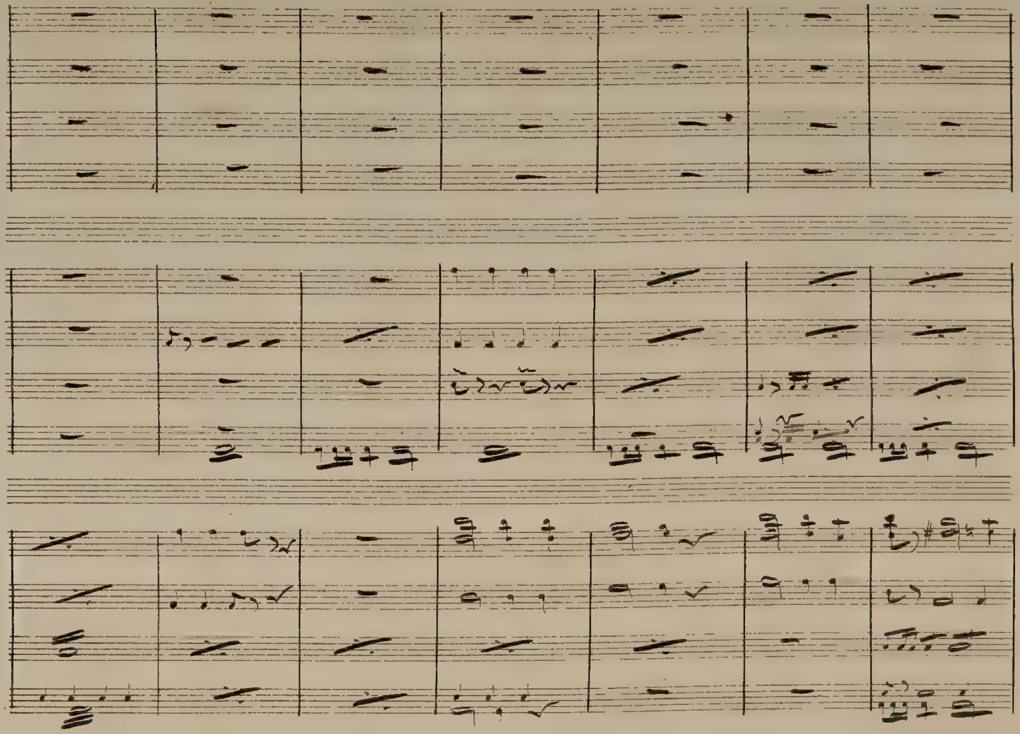

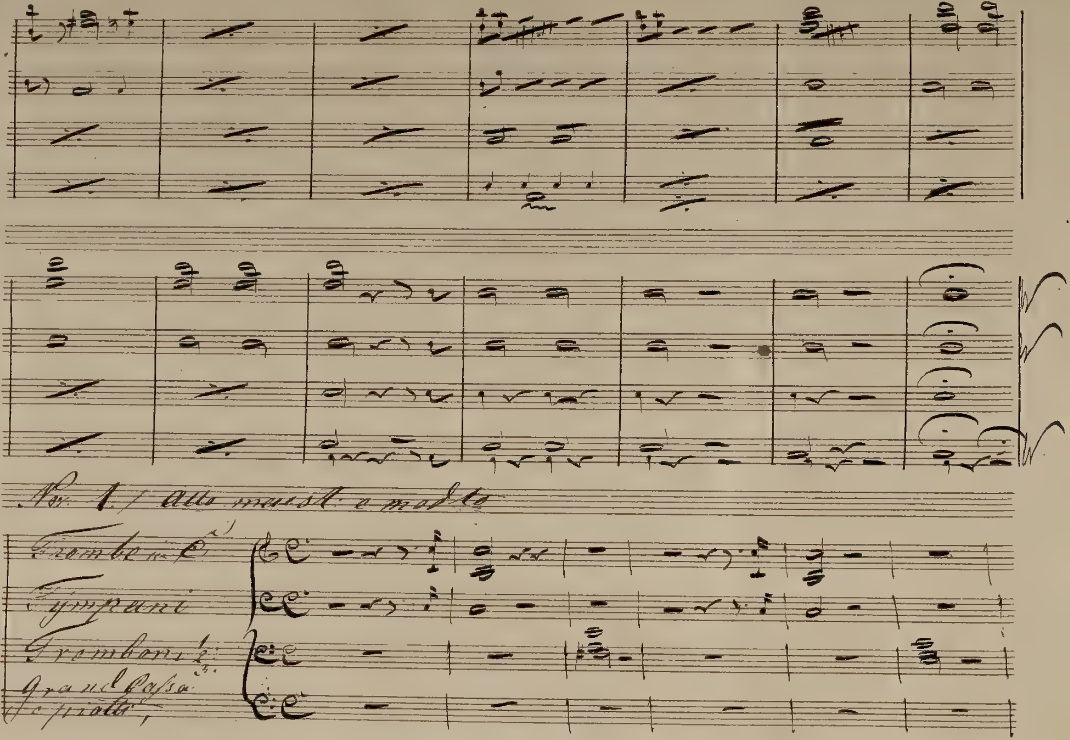
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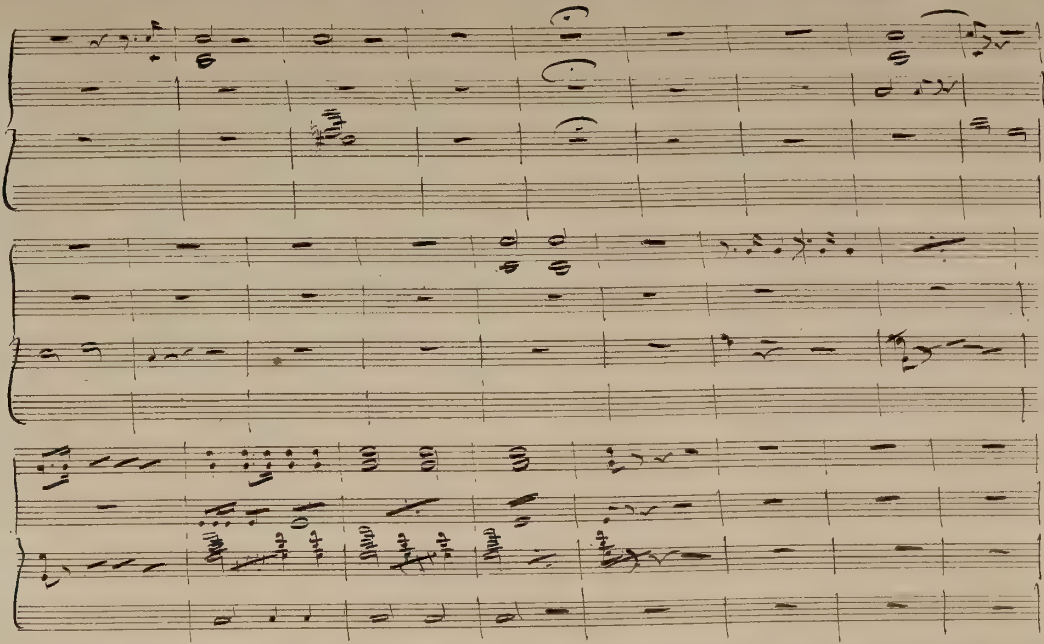

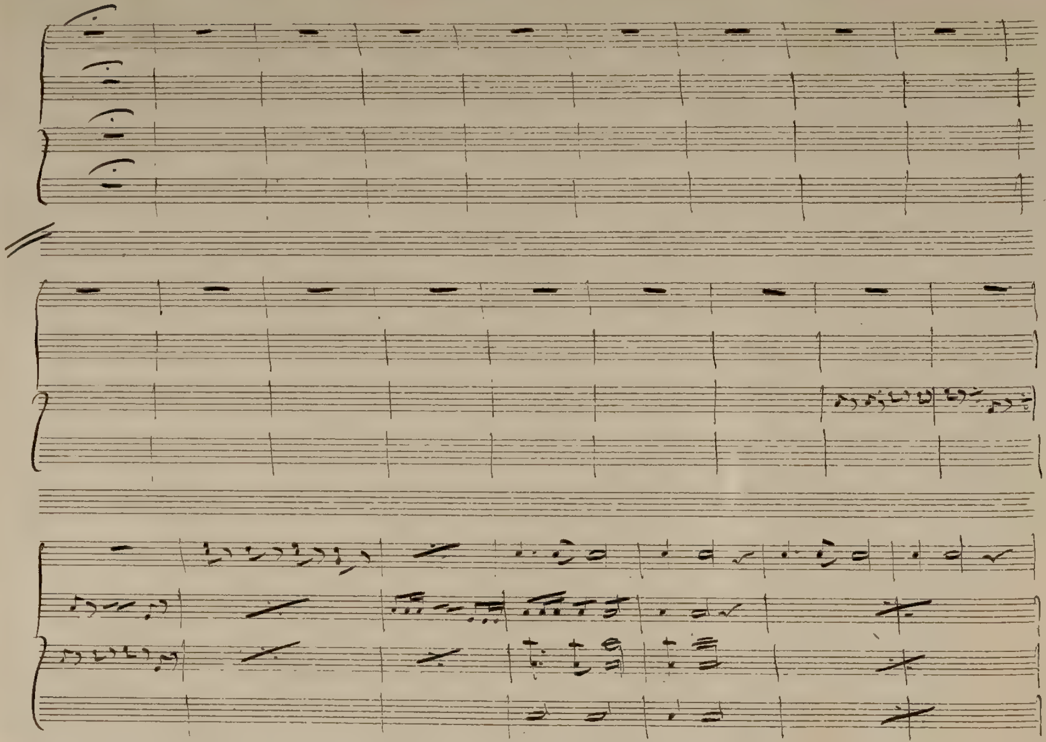

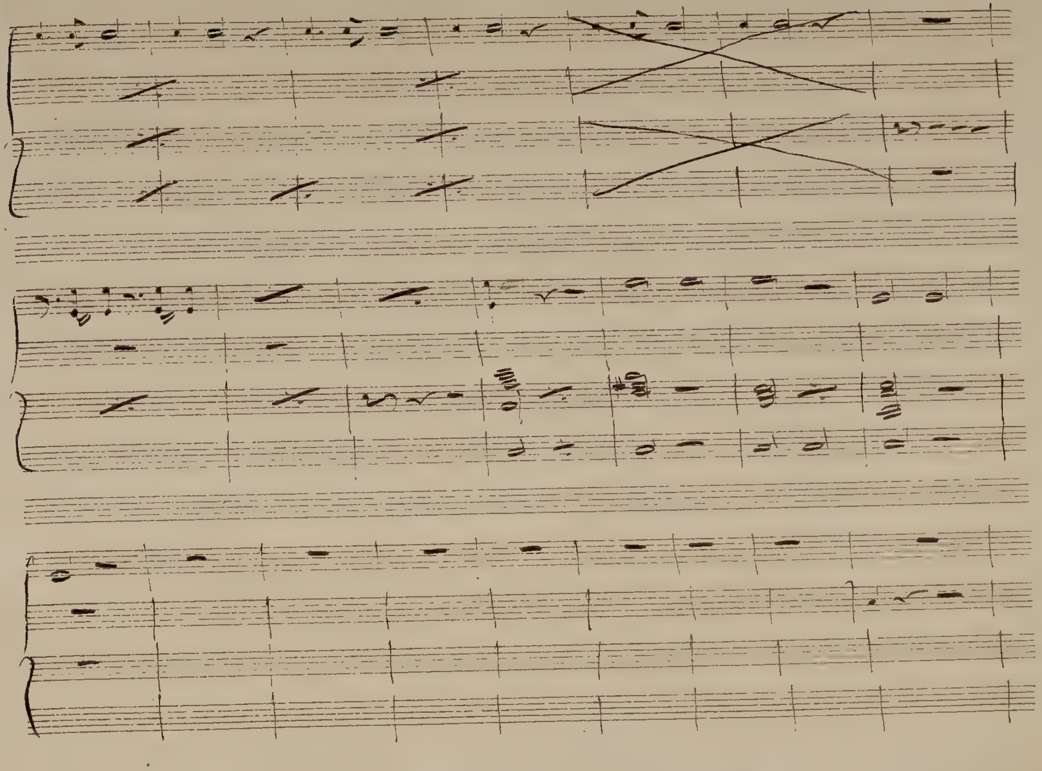

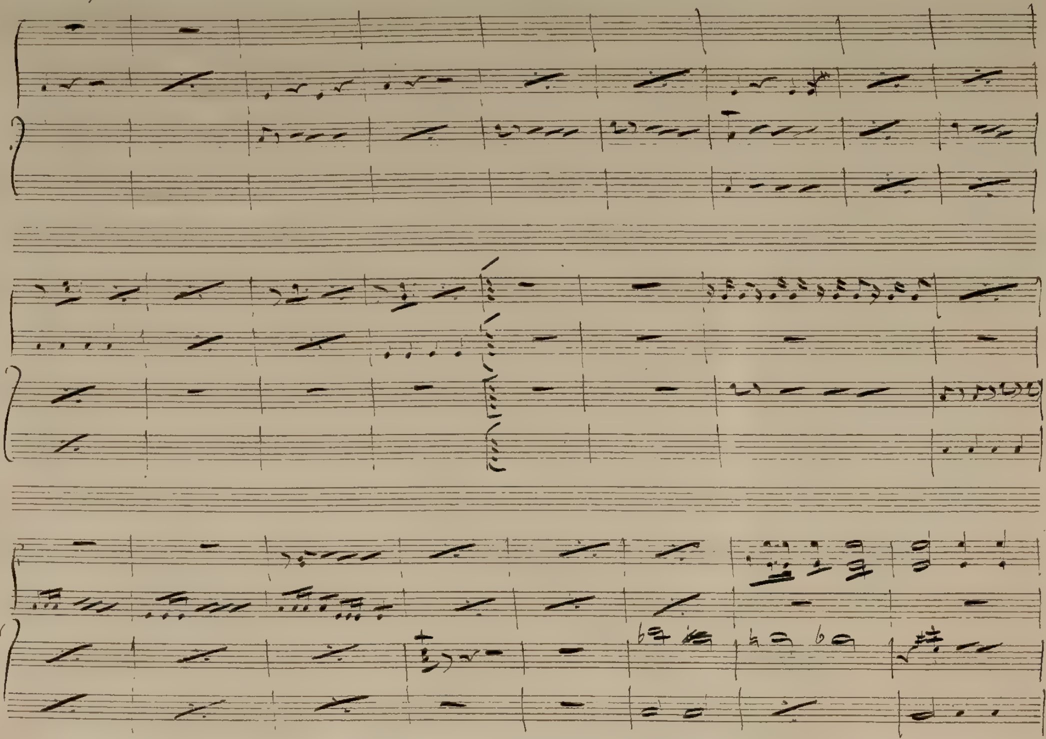

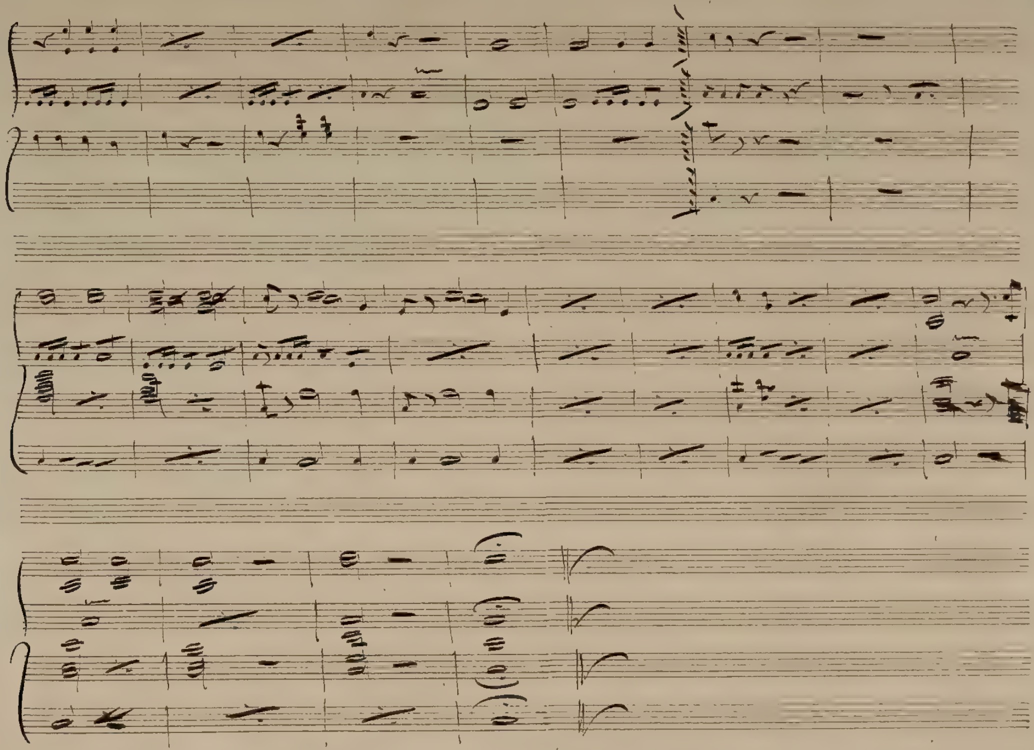

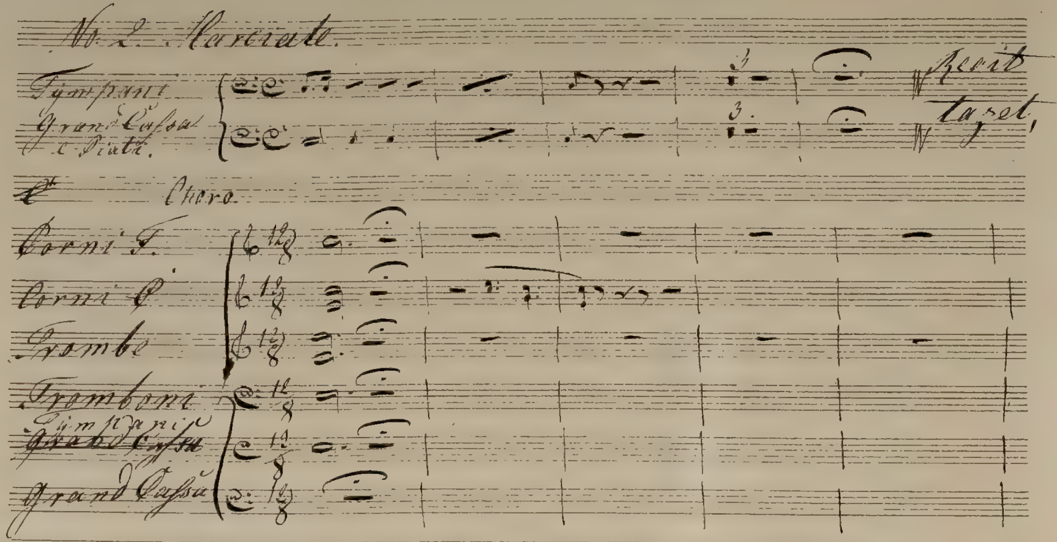
No 2. Marciale.
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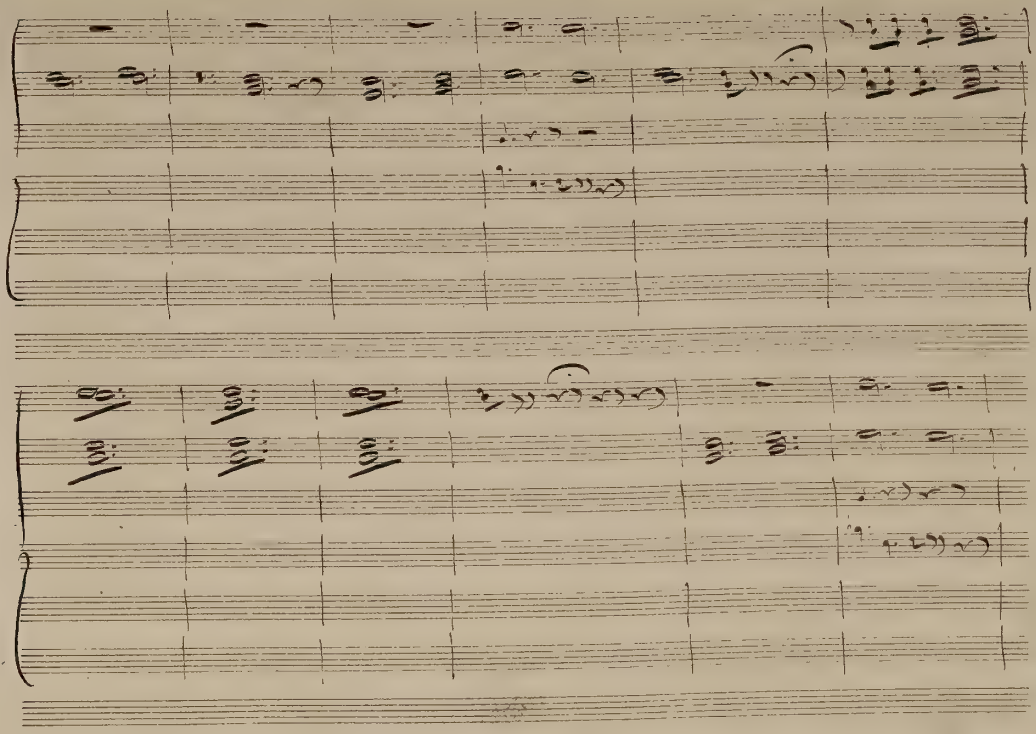

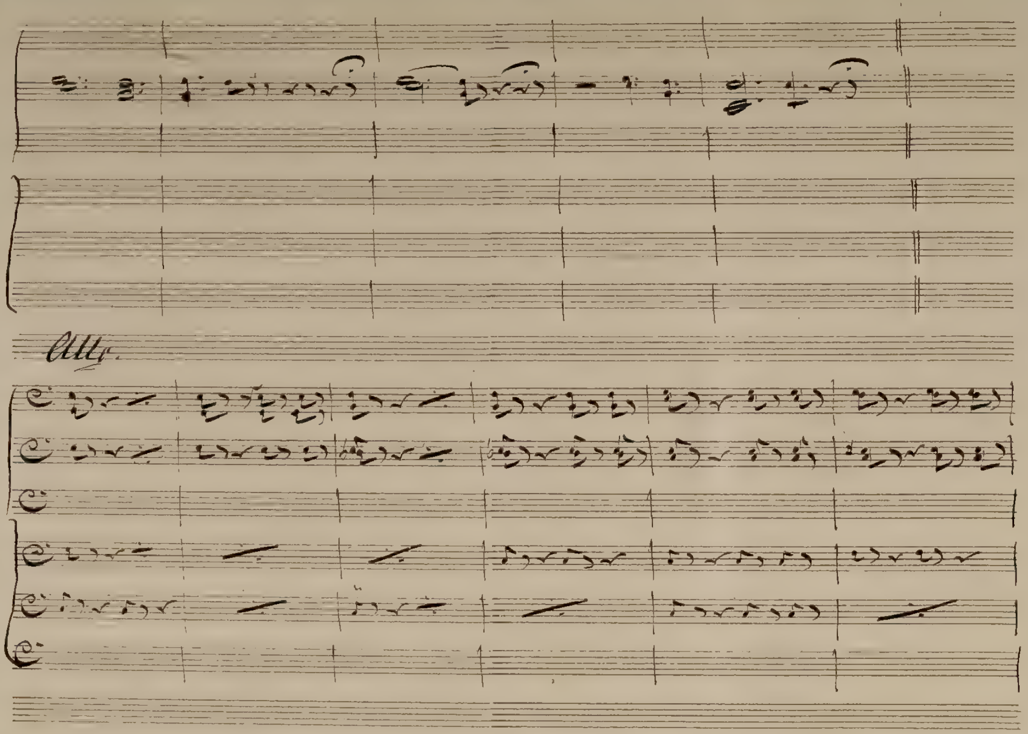
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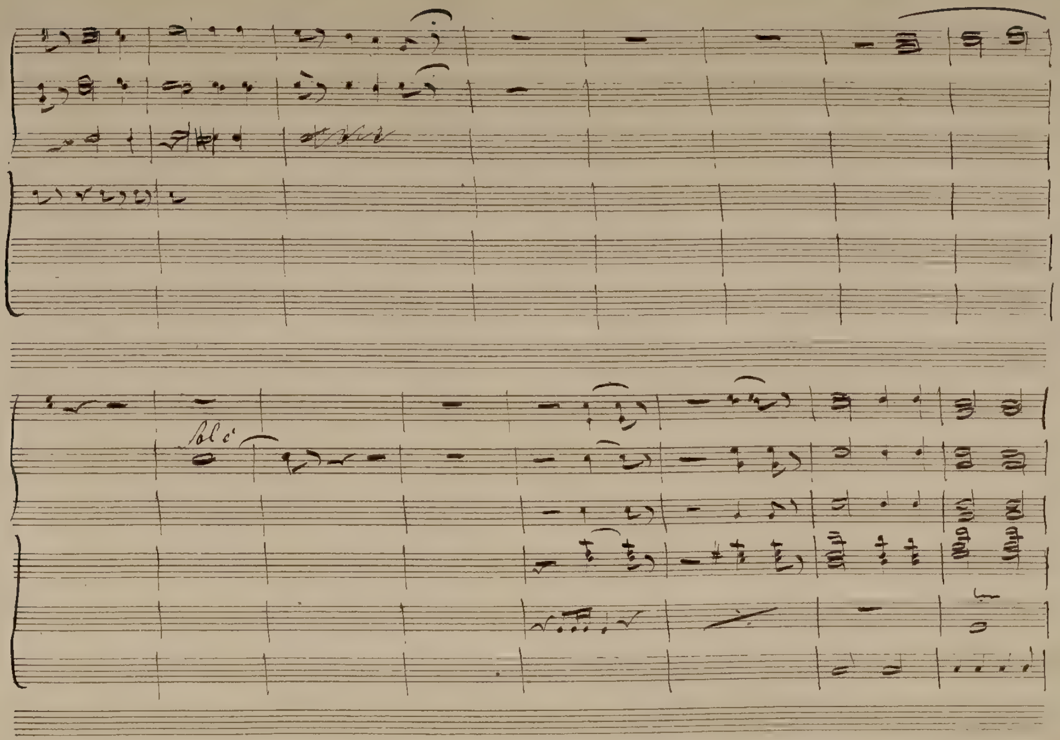

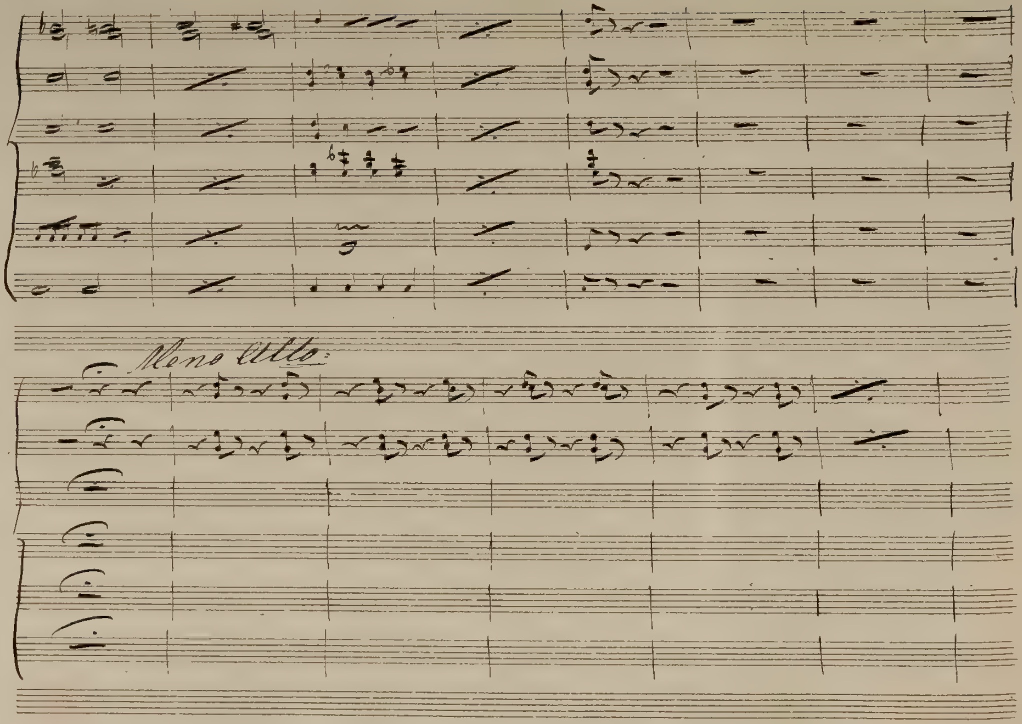
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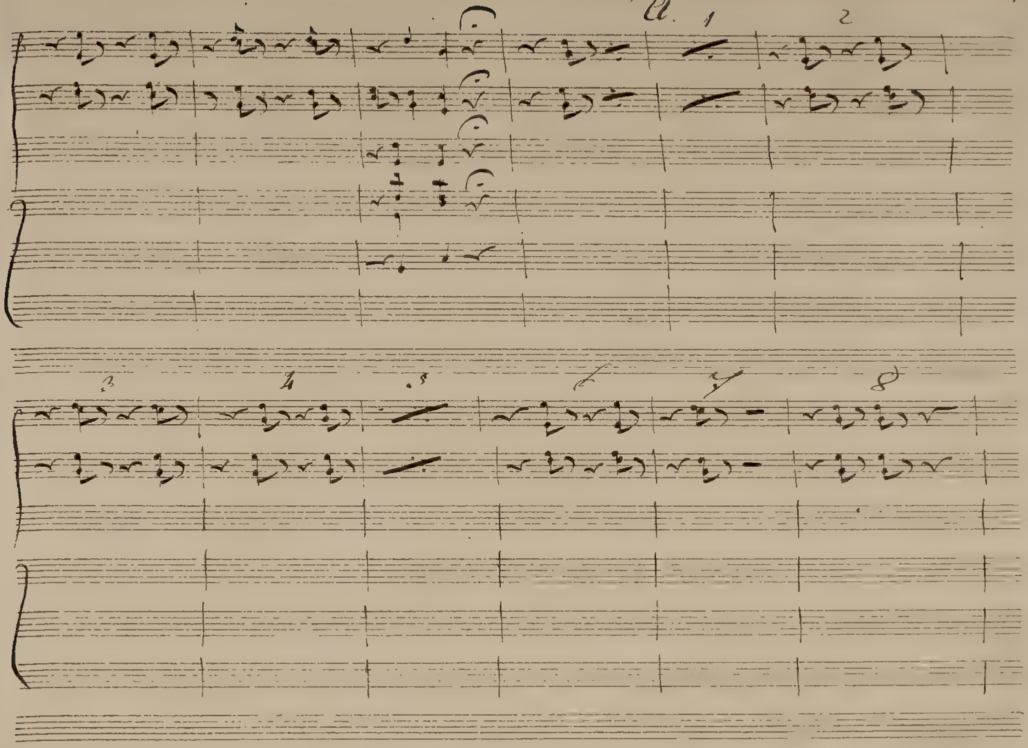
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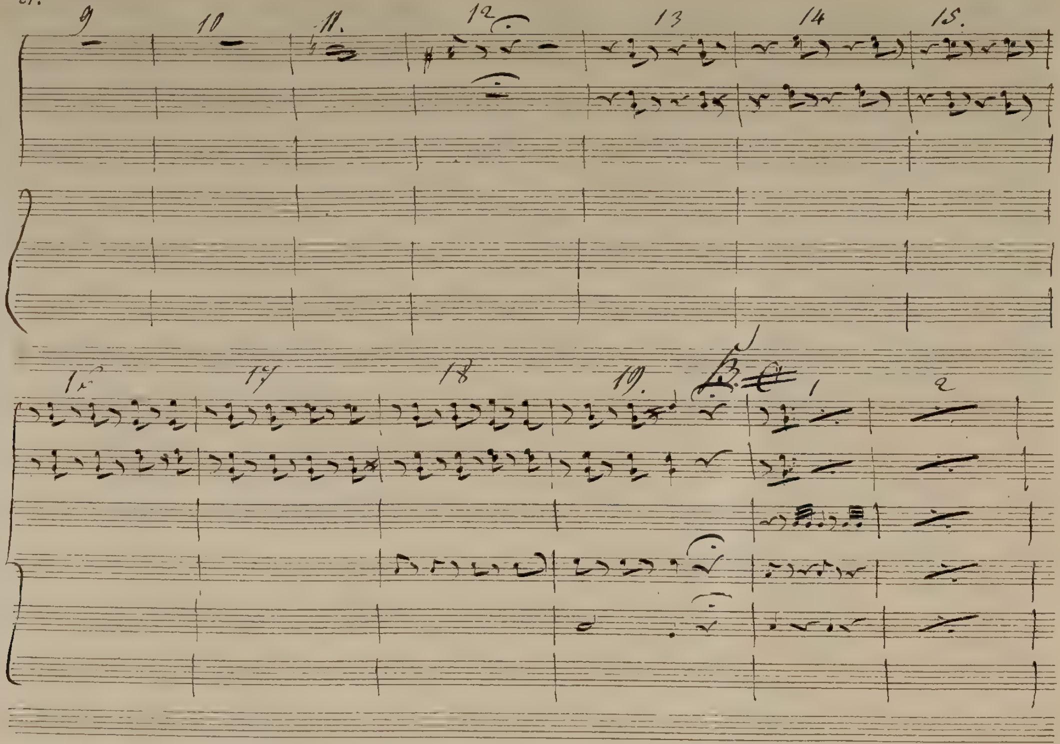

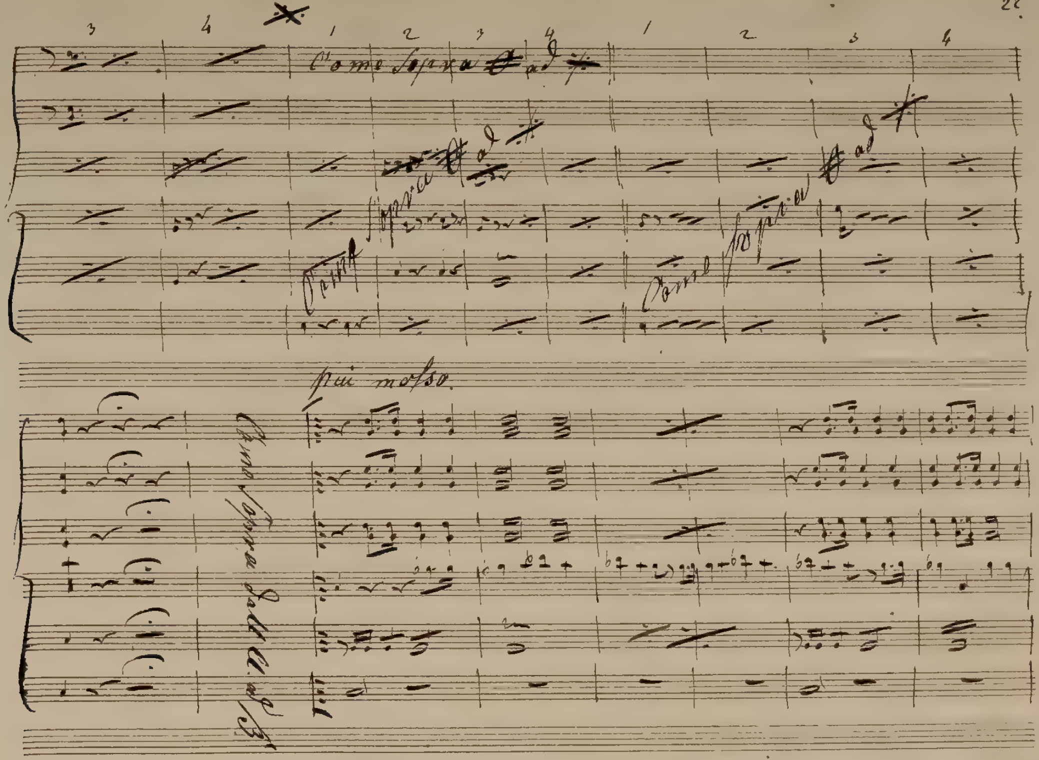
Come sopra
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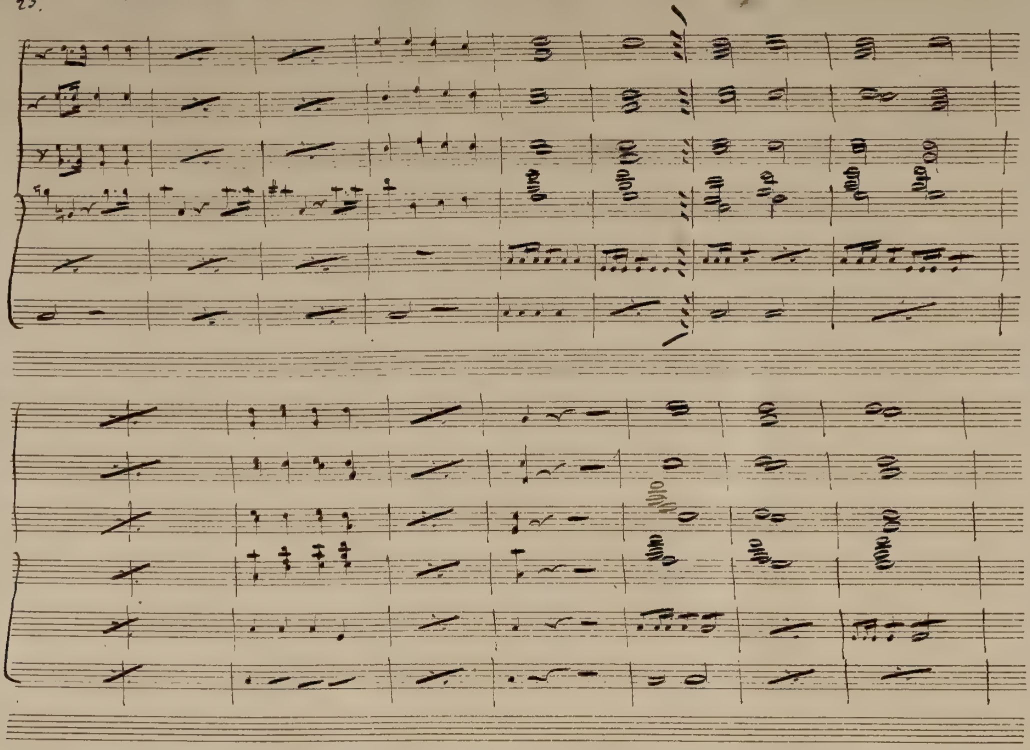

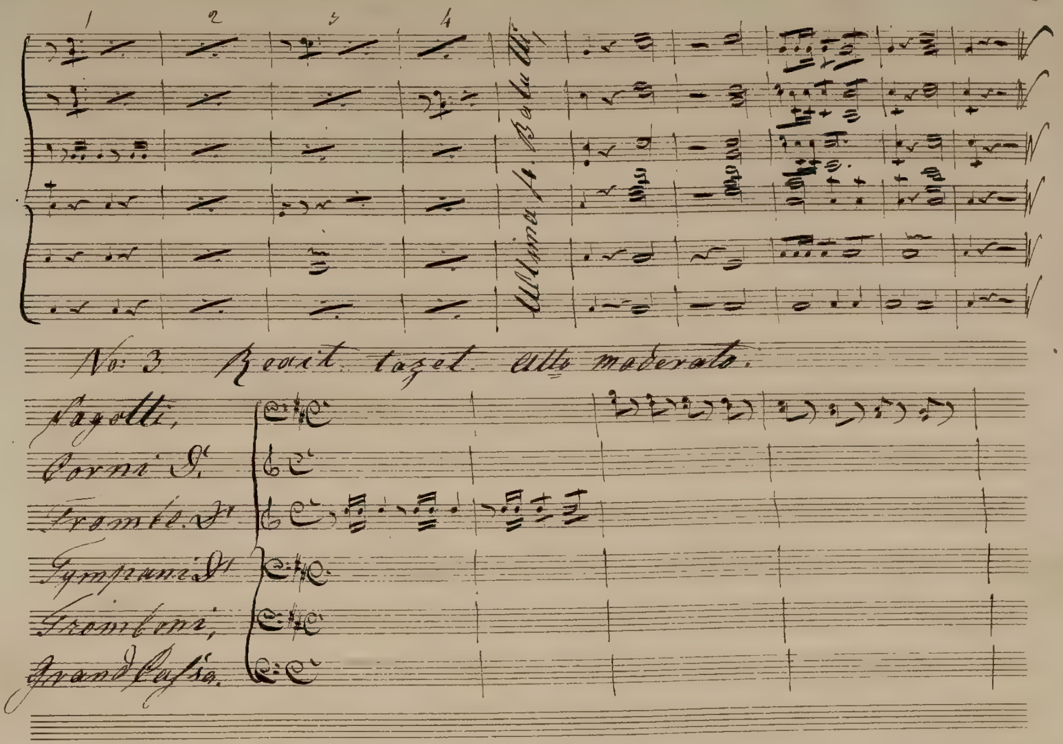
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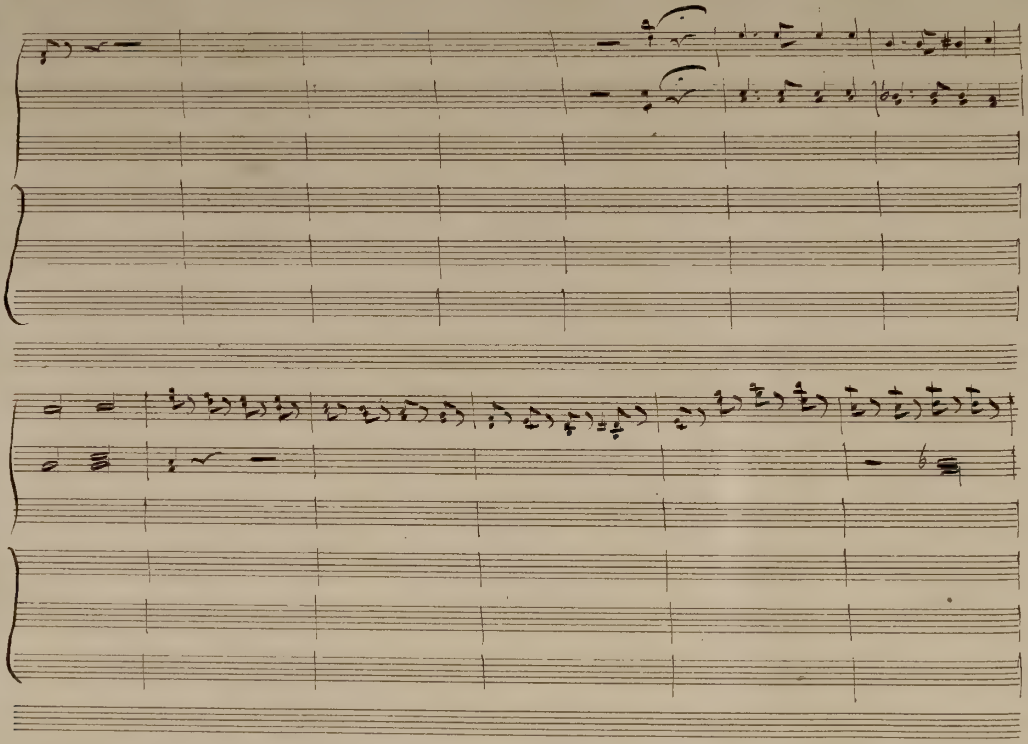
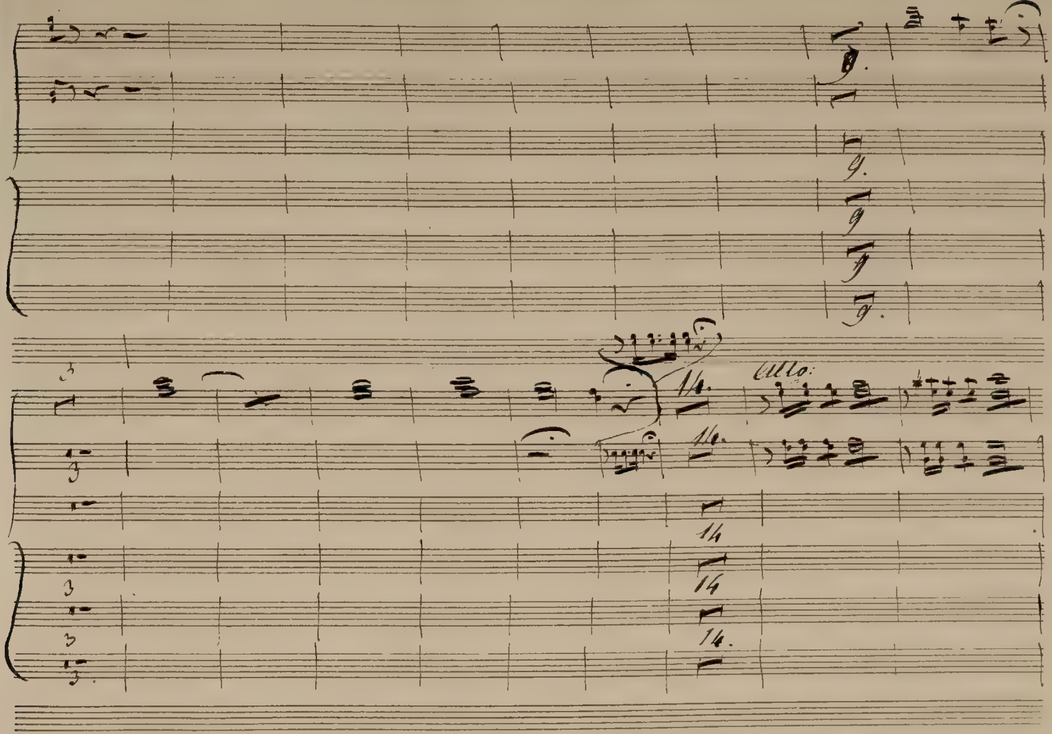
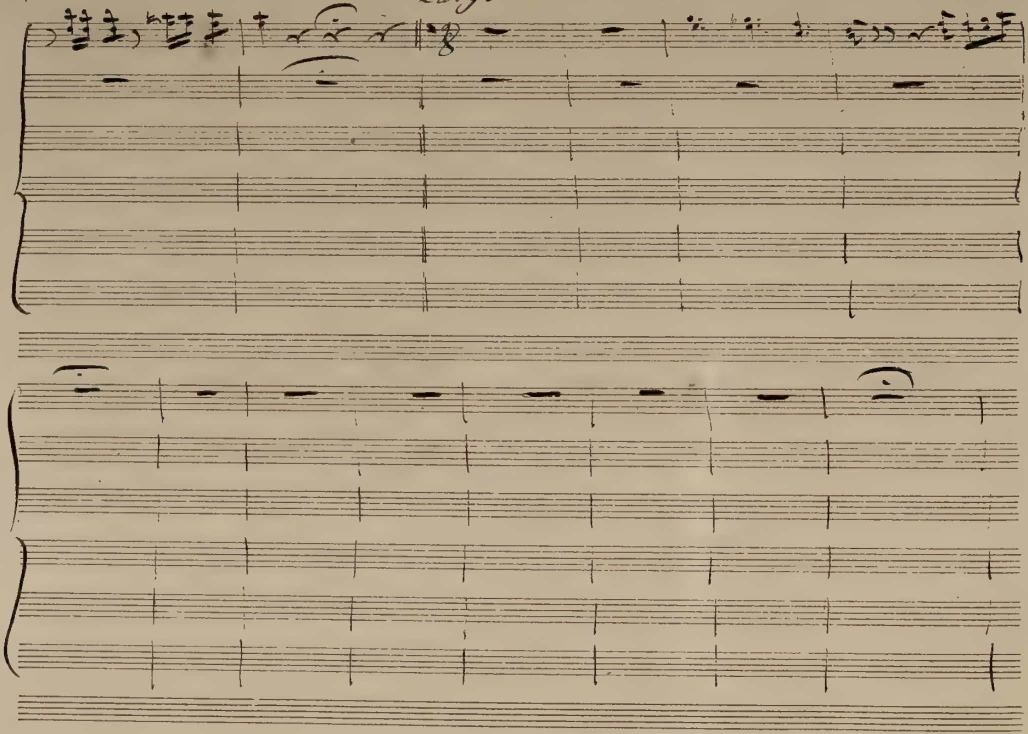
4
Ultima 4. Battute
No: 3 Recit. tacet. Allo moderato.
Fagotti,
Corni D.
Trombe D.
Tympani D.
Tromboni,
Grand Cassa.

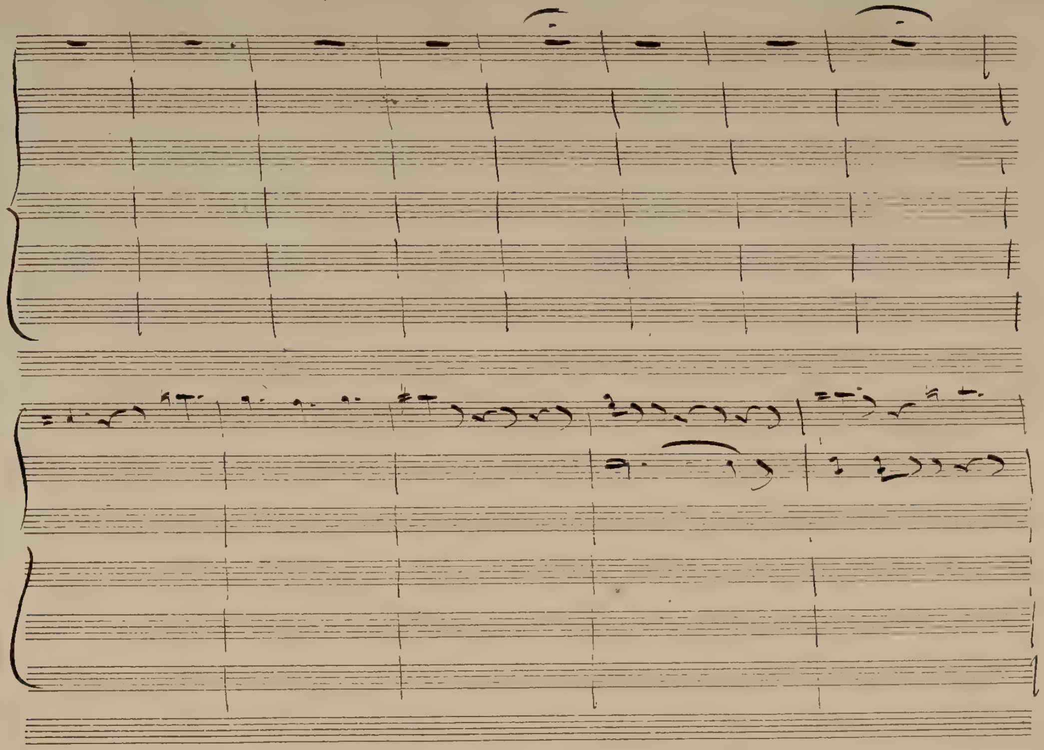


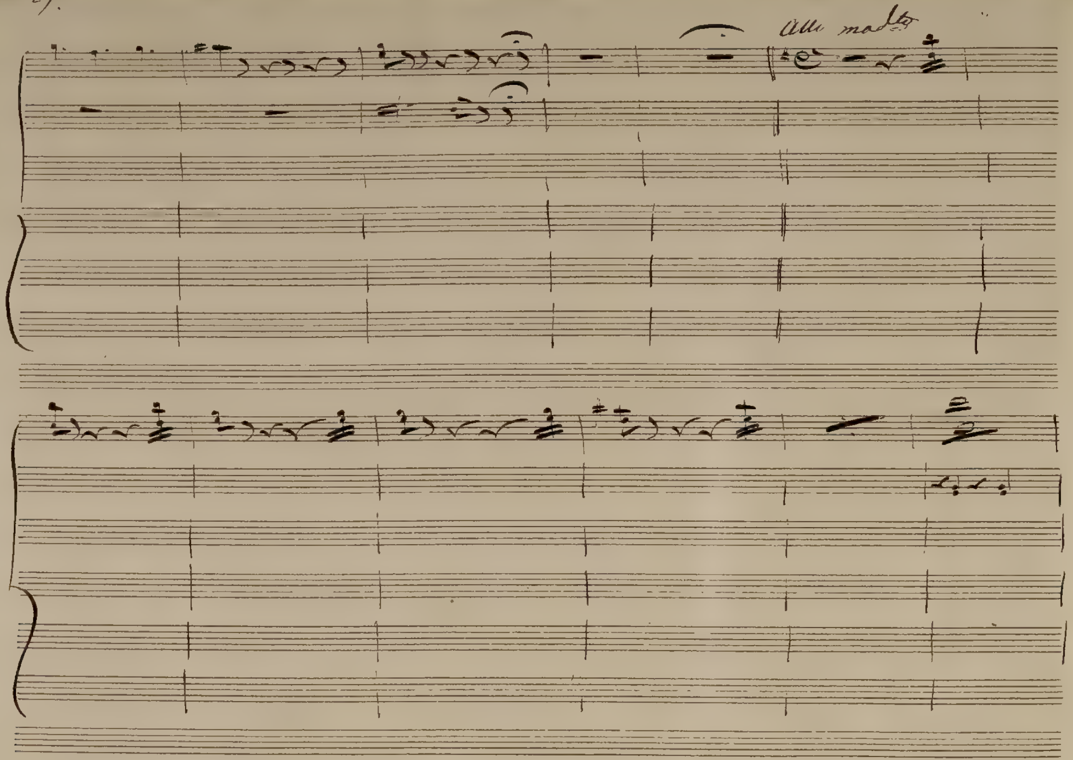

Allo:
14.
14.
14
14
14.

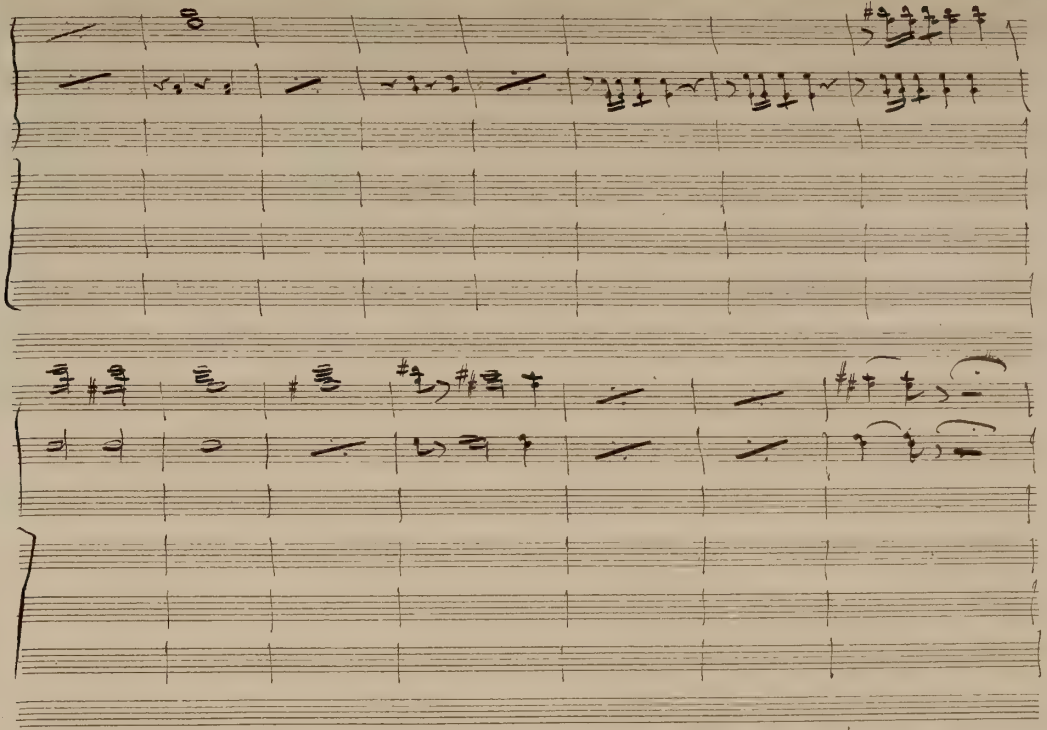
27.

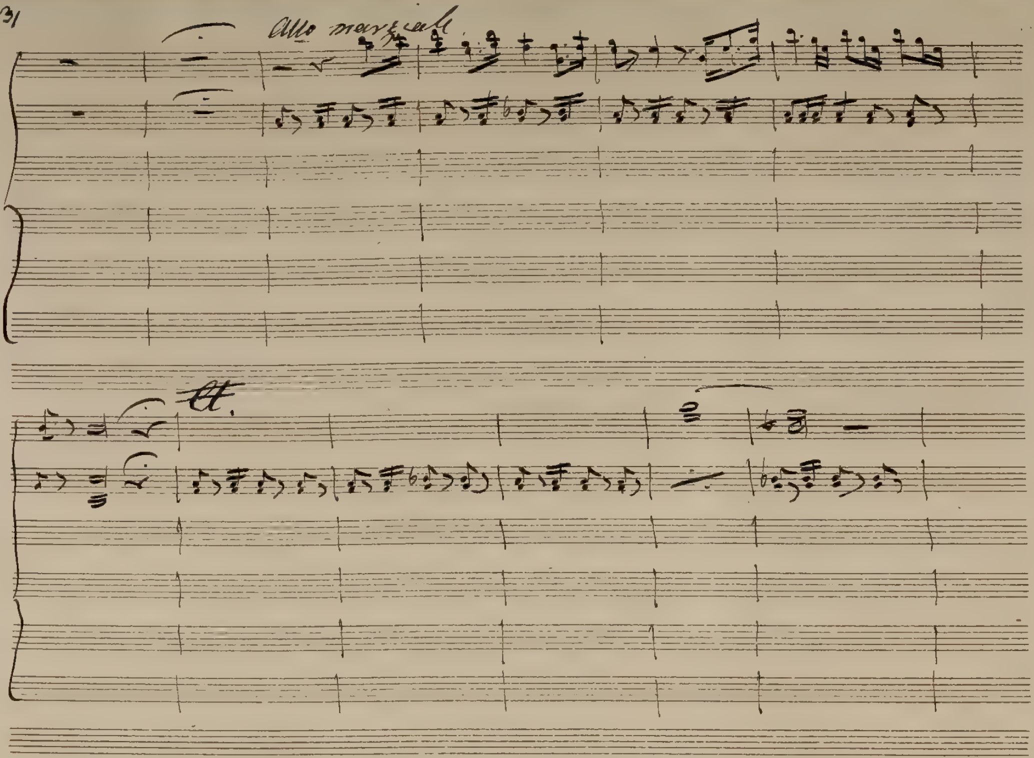
Largo cantabile.

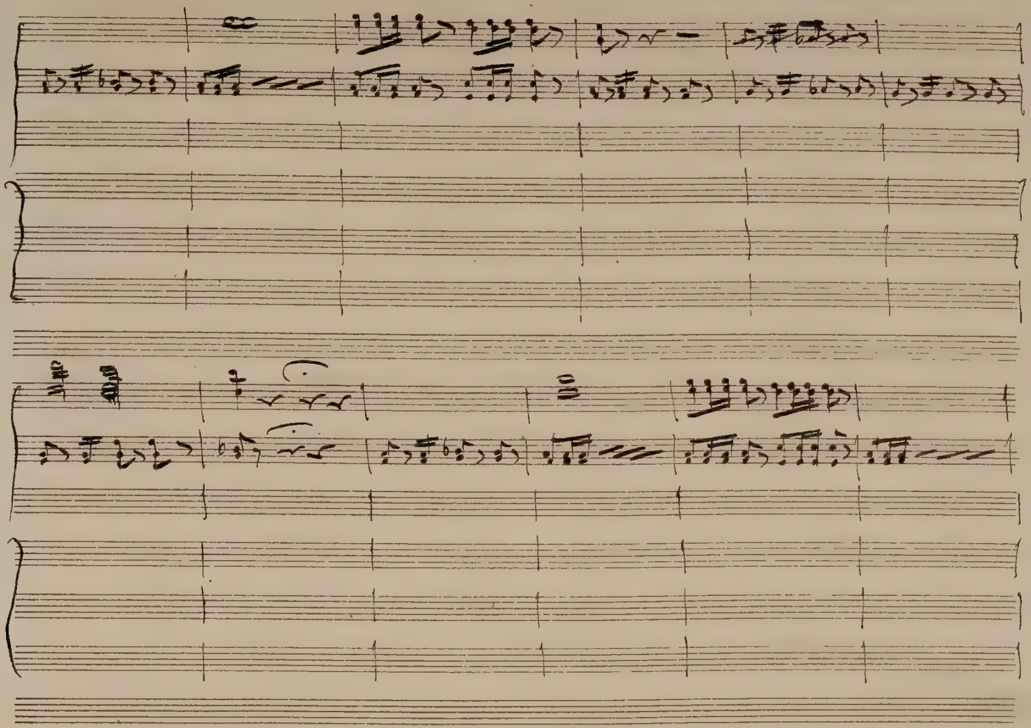


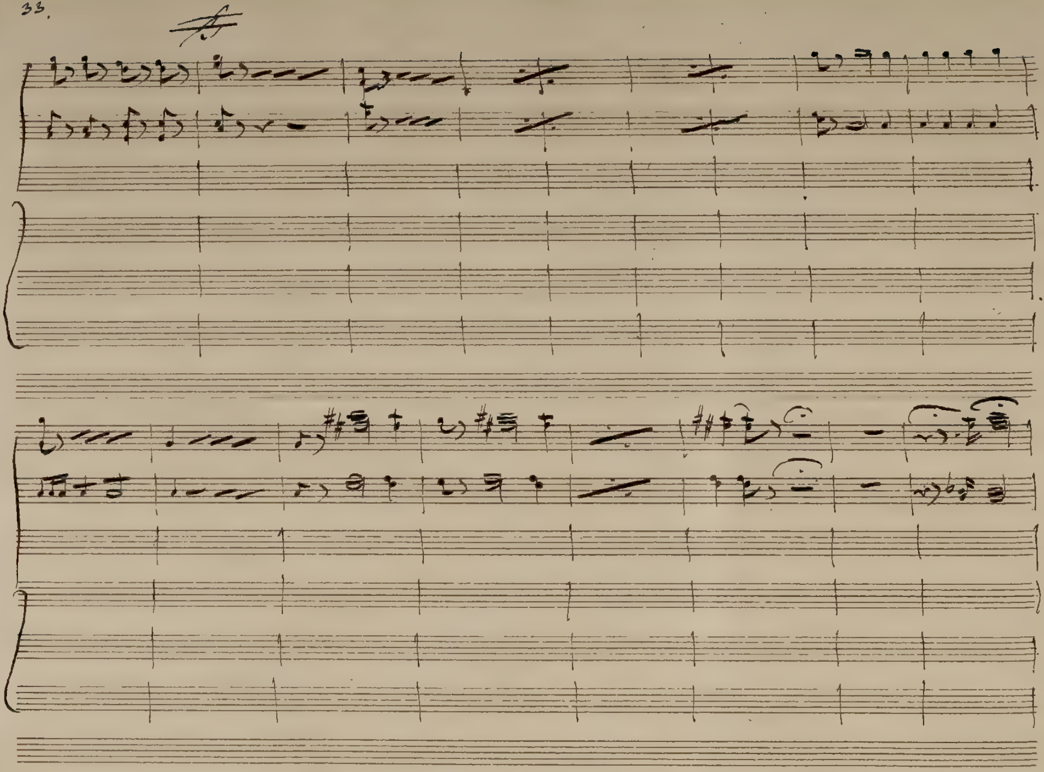


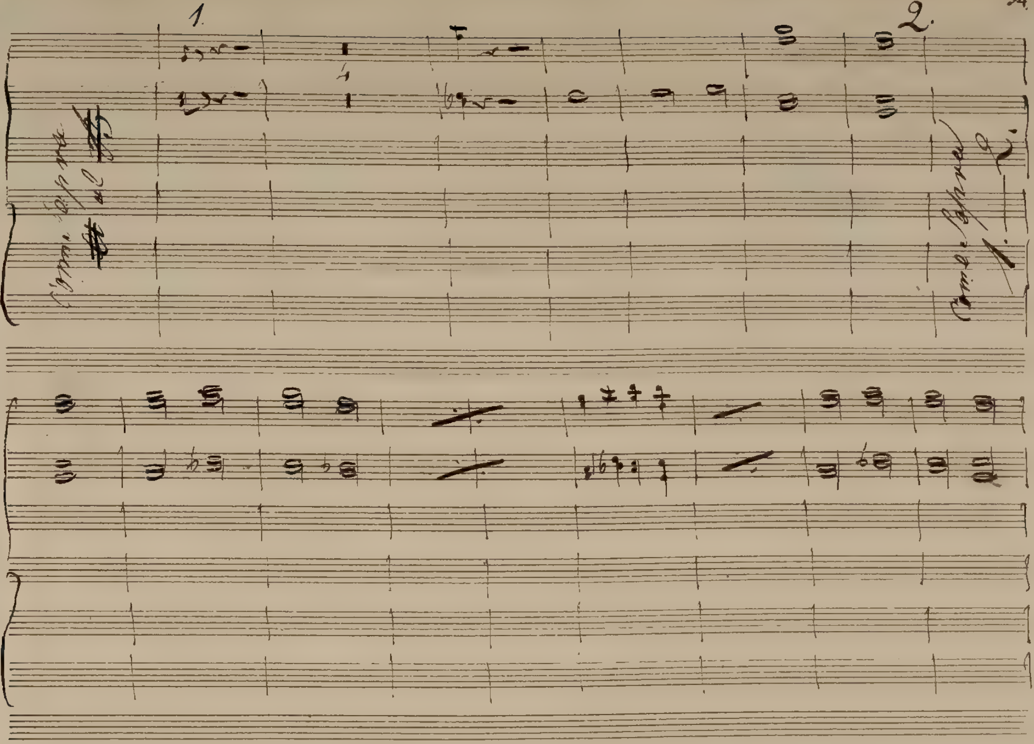

Allo molto

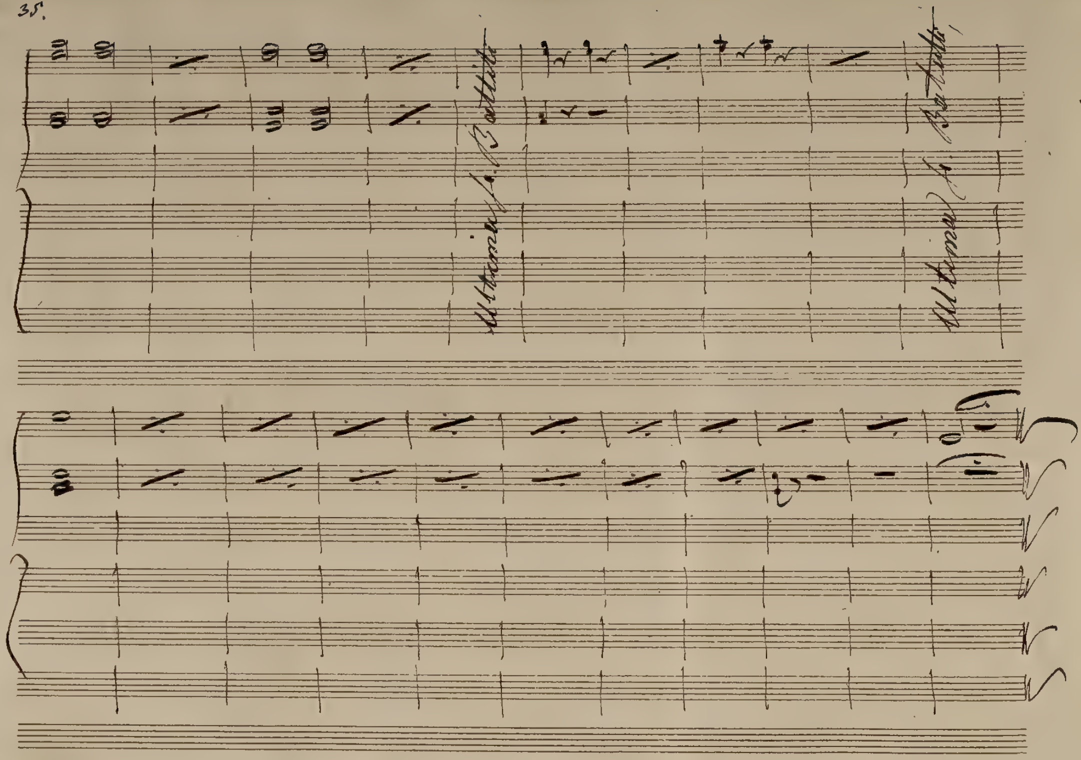



Allo marziale

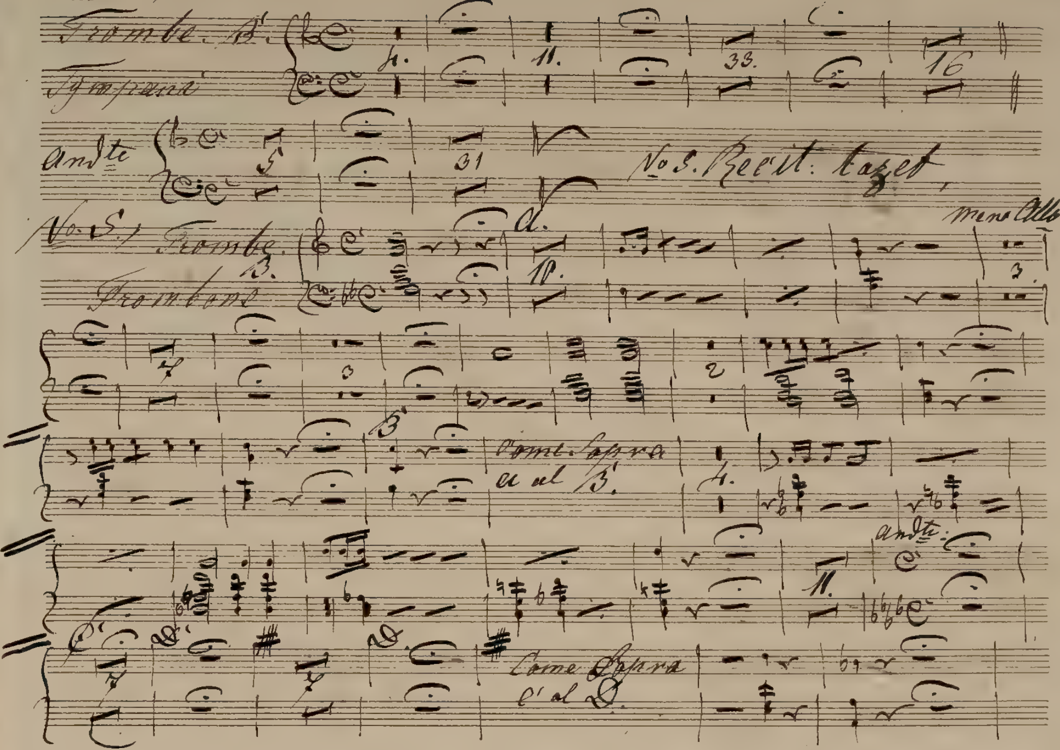


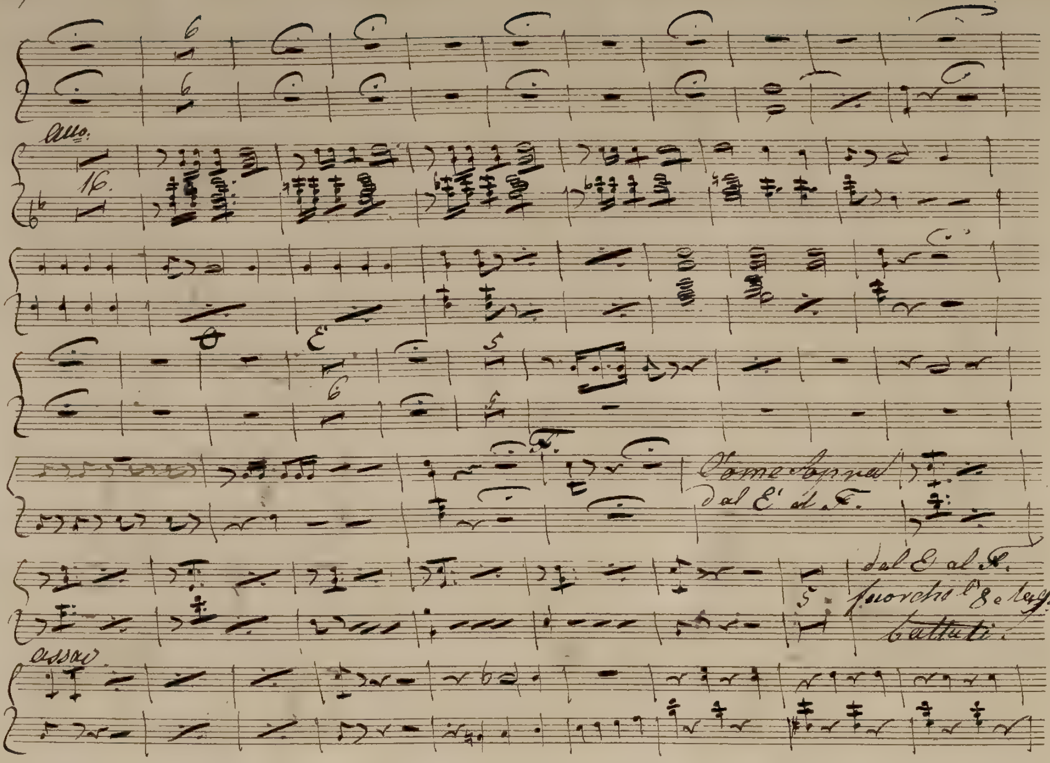


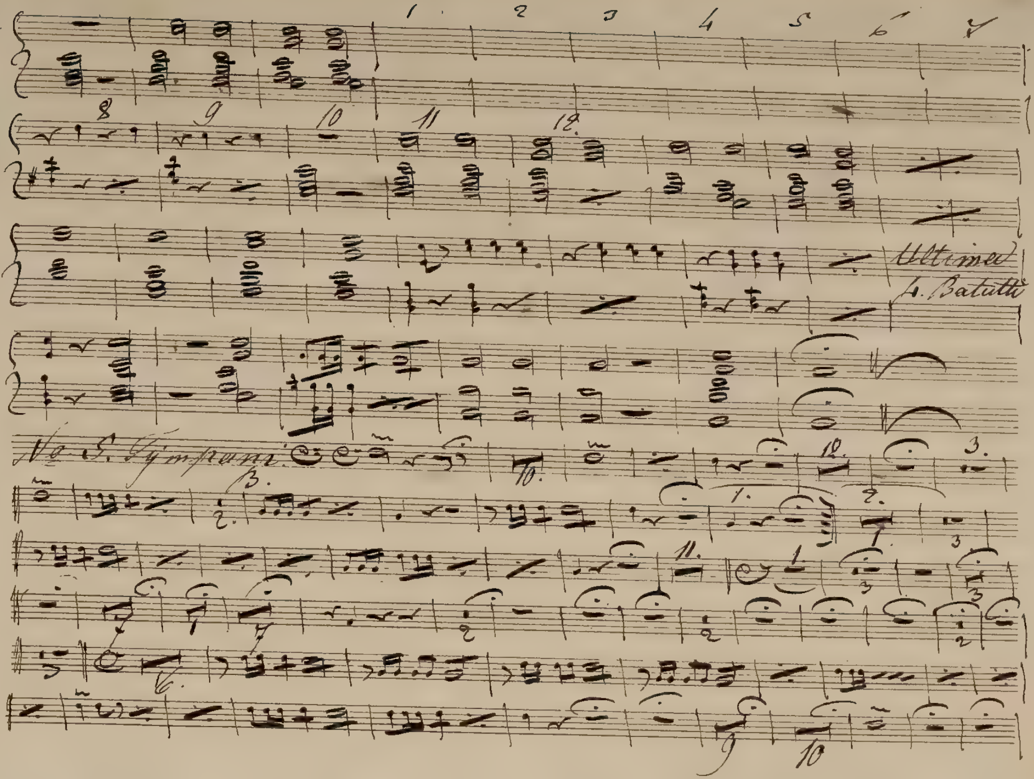

1.
2.

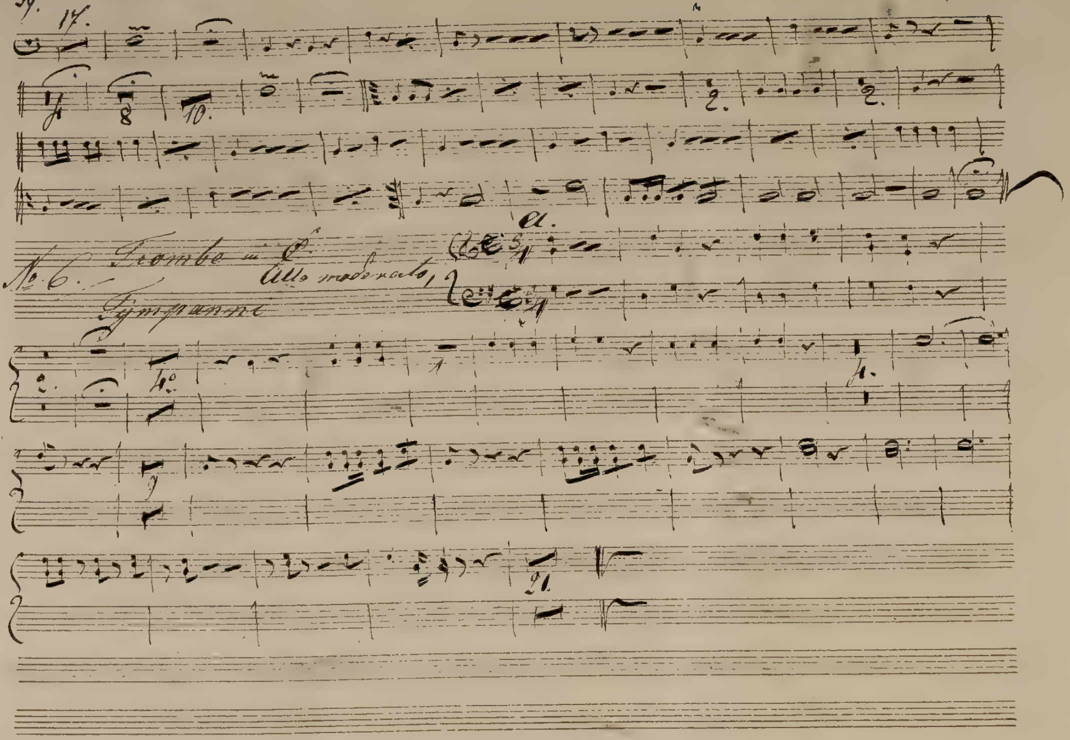

Ultima f. Battuta
Ultima f. Battuta

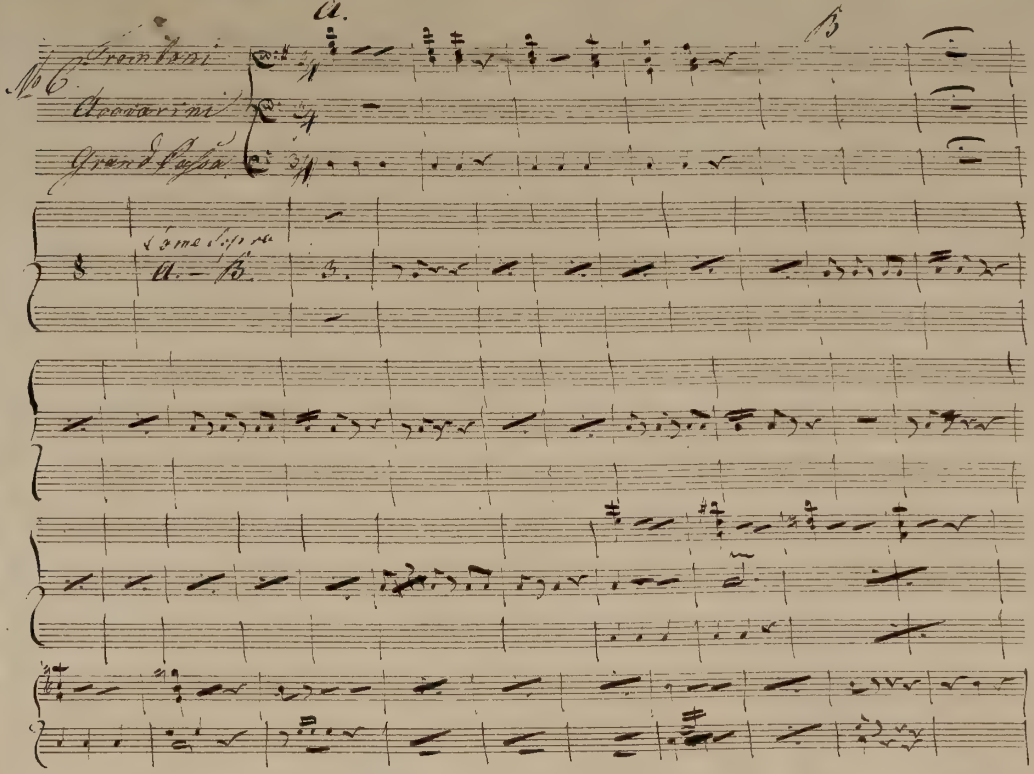
No 4. Cavatine

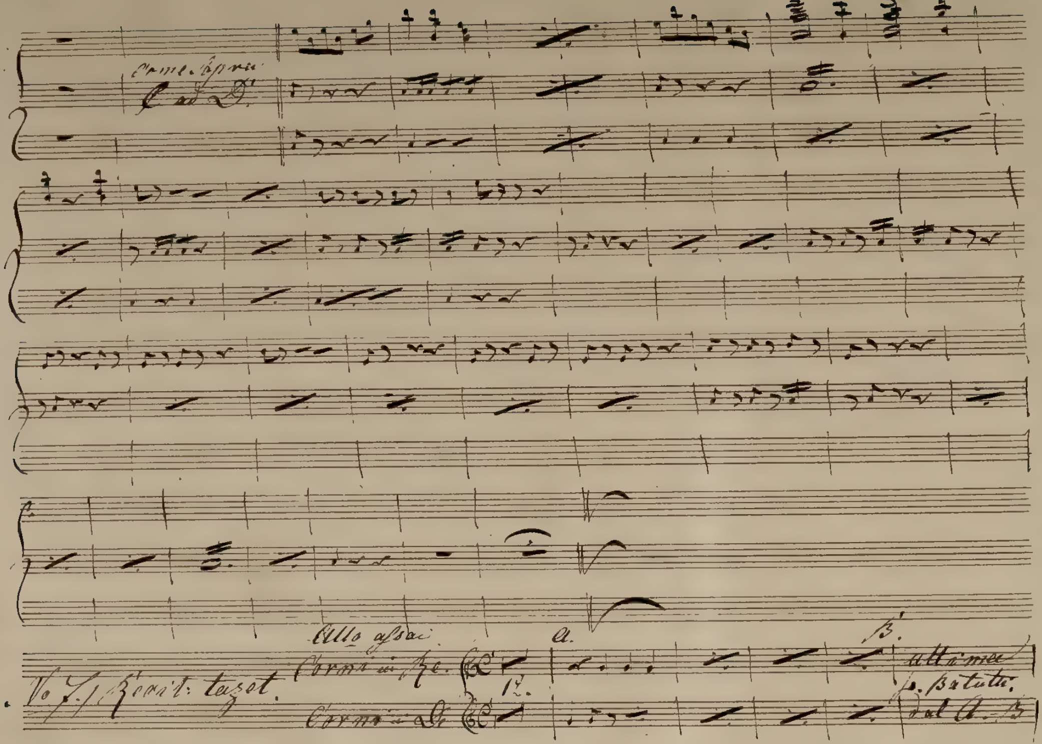


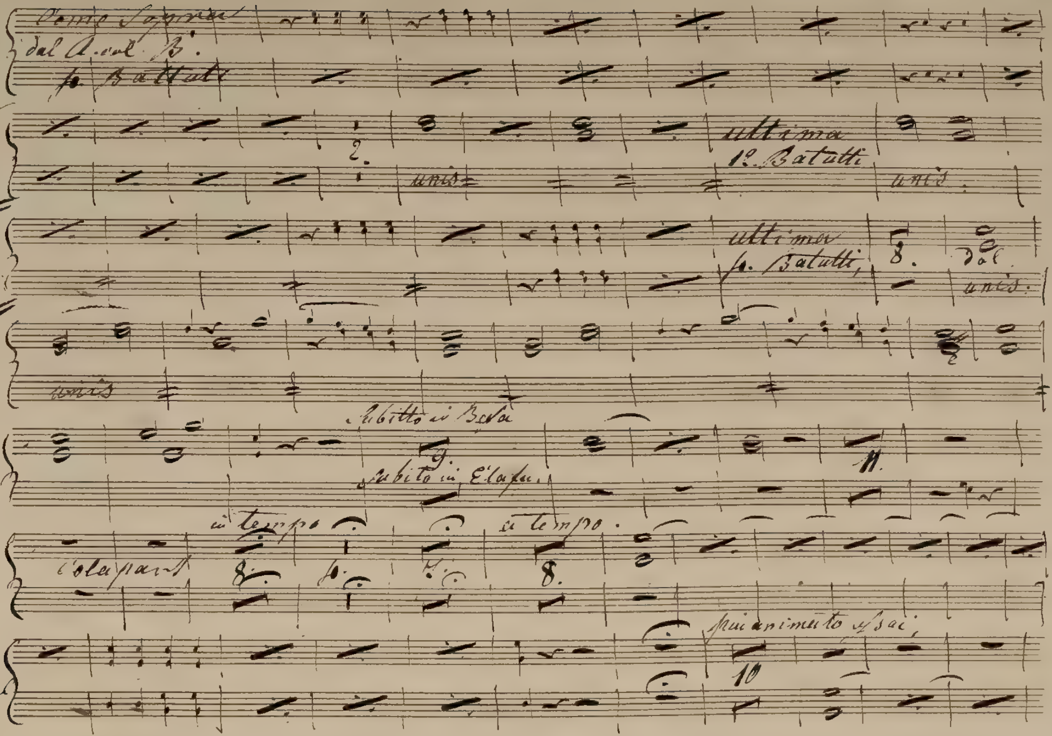

Allo.
Come sopra
dal E' al F.
dal E al F.
battuti
assai

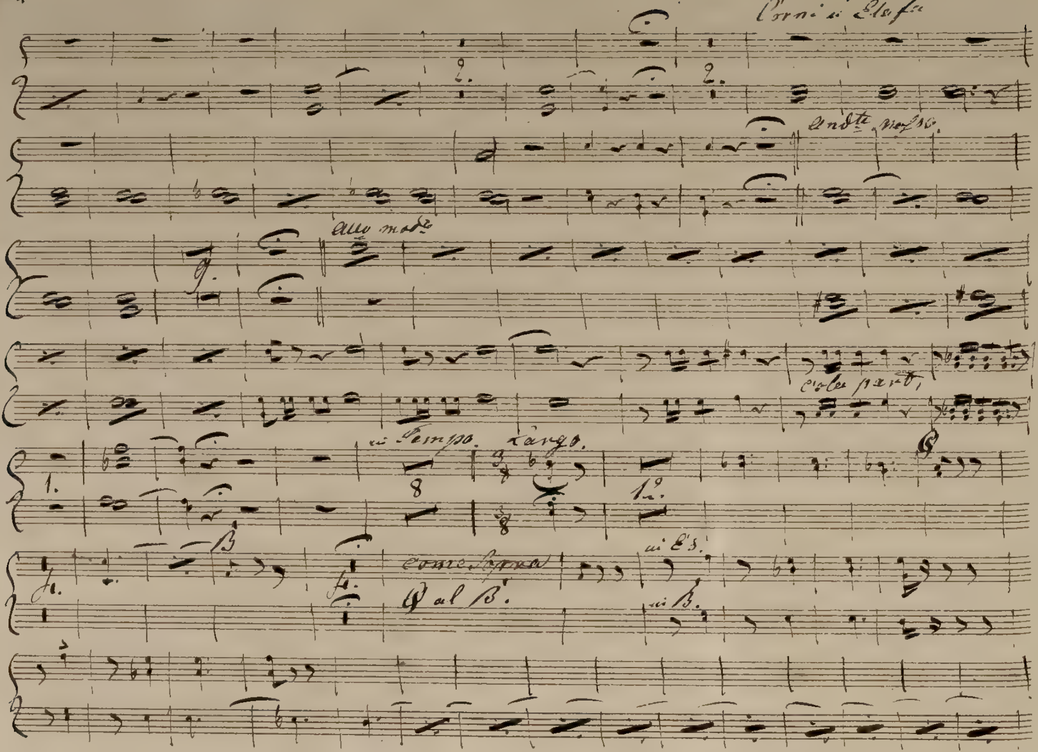

Ultima
A. Batutti
No 5. Tympani

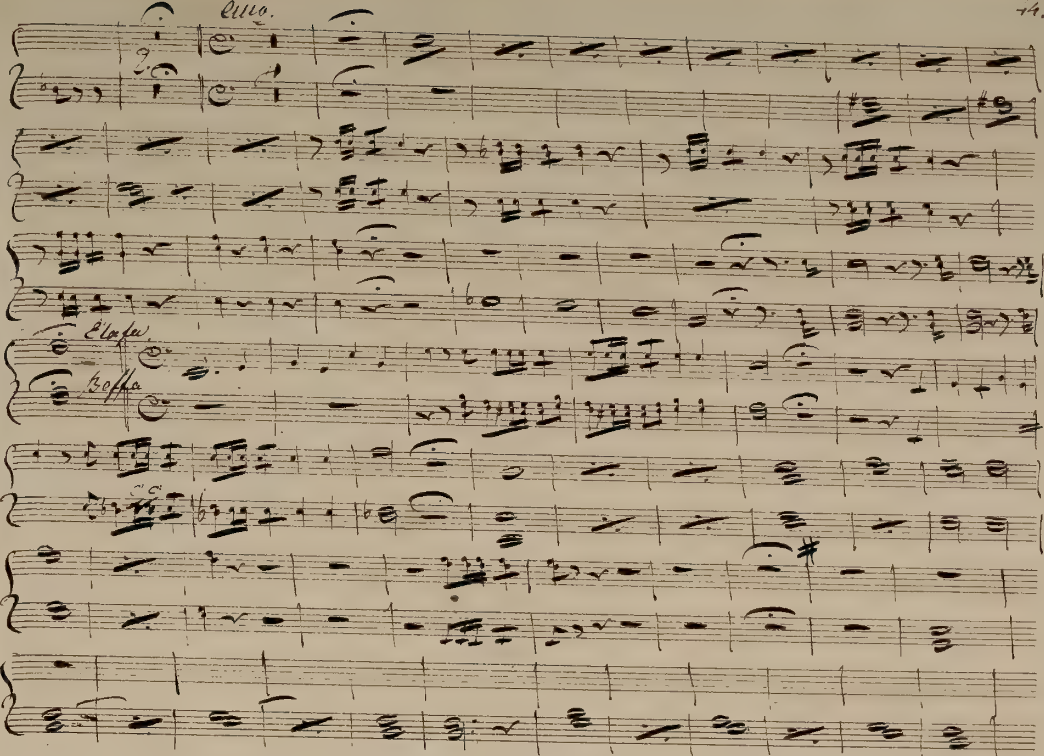

No. 6.
Trombe in C.
Tympanni
All° moderato,

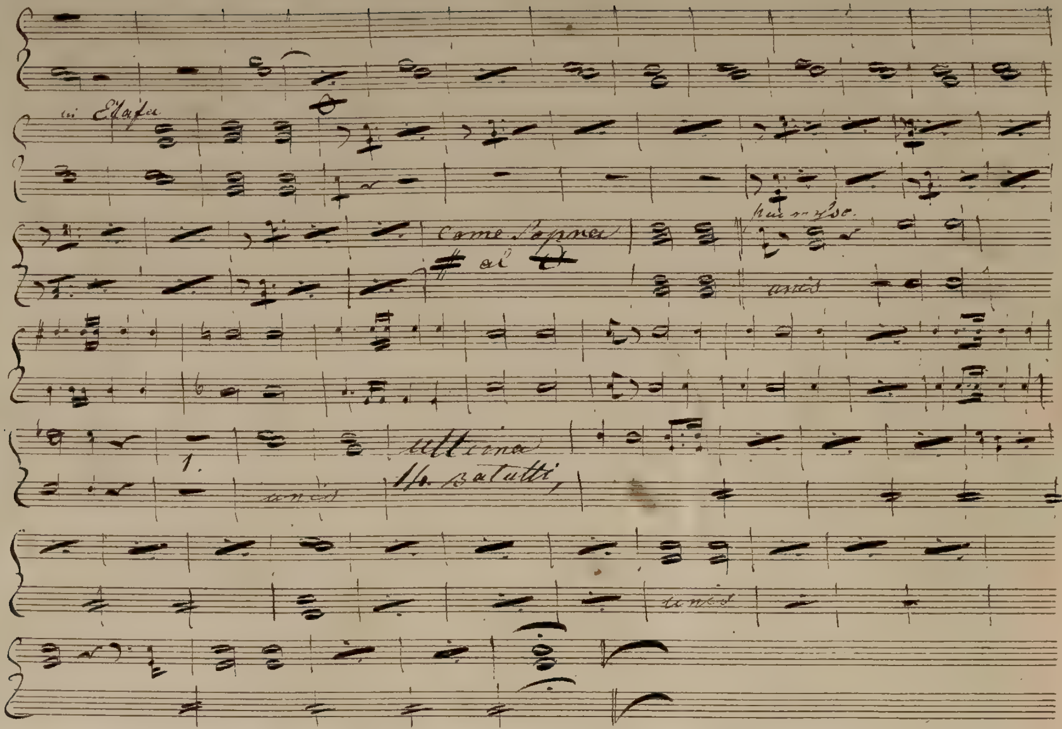

No 6.
Tromboni
Gran Cassa
A.
B
Come sopra
A. – B.
3.

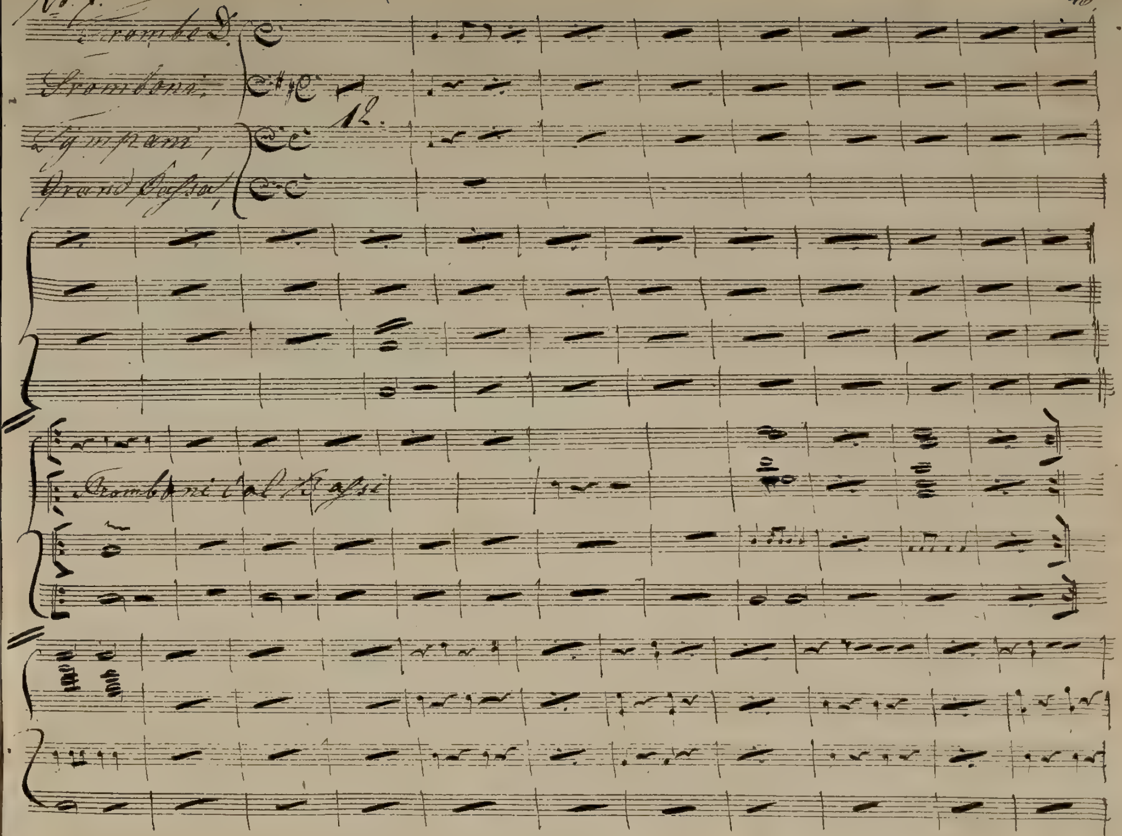

Allo assai
a.
B.
12.
Recit: tacet.
p. battuta.

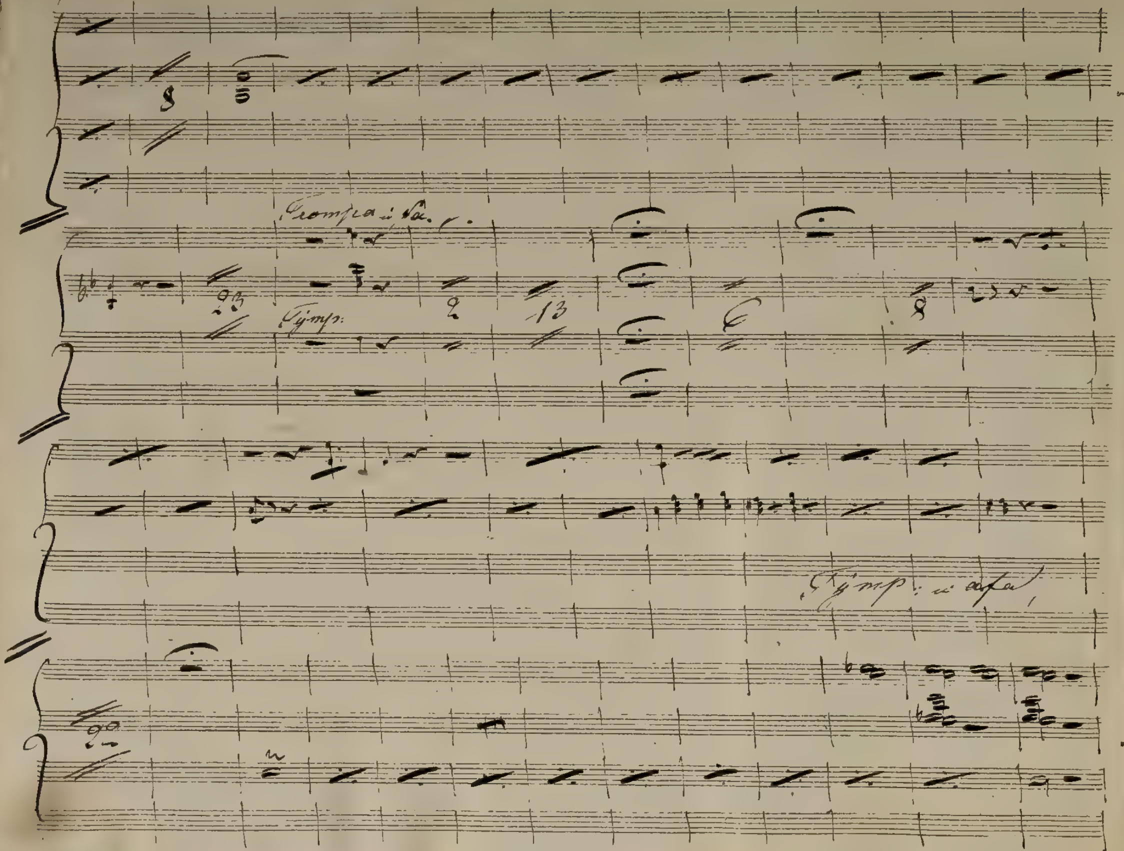

dal A. al B.
p. Battute
ultima
1ª. Batutti
unis
ultima
p. Batutti
Dol
unis.
unis
subito in Elafa
a tempo
a tempo.
Colla parte
piu animato assai

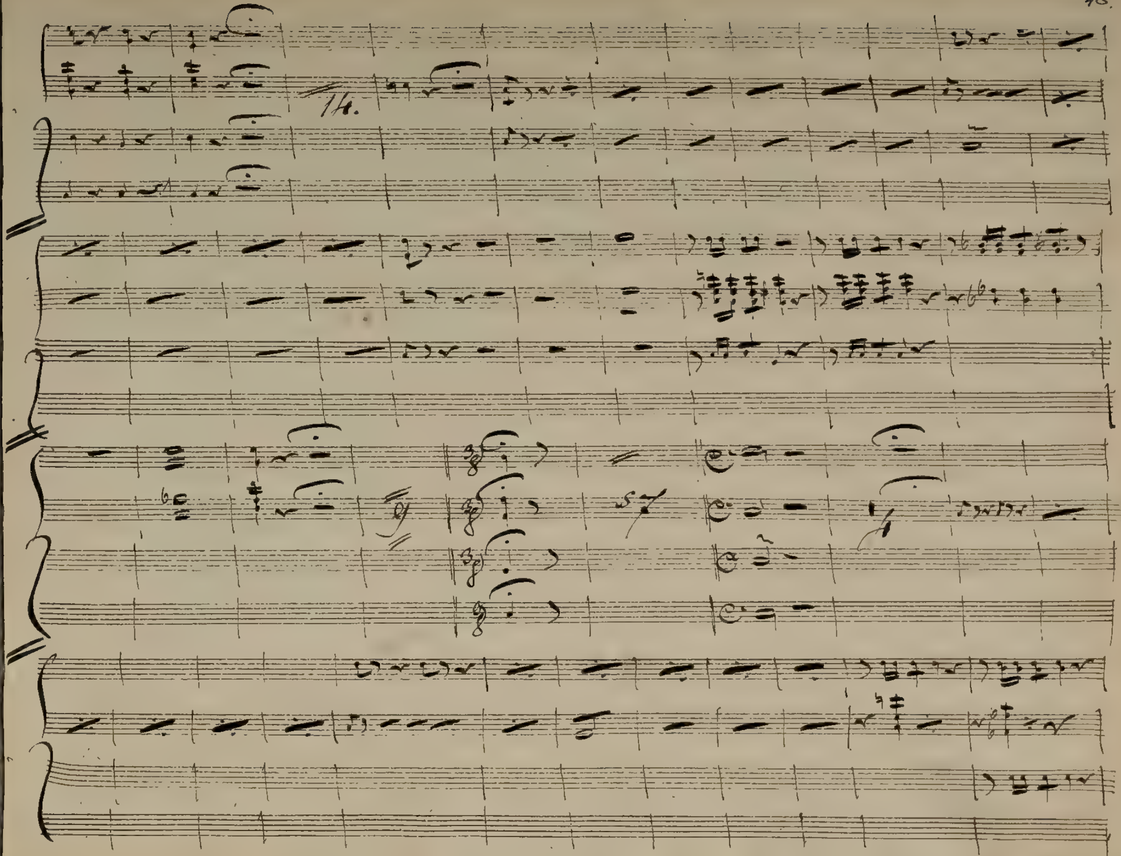

Corni in Es
Andte
Allo modto
colle parti
a Tempo
Largo
come sopra
al B.
in Es.
in B.

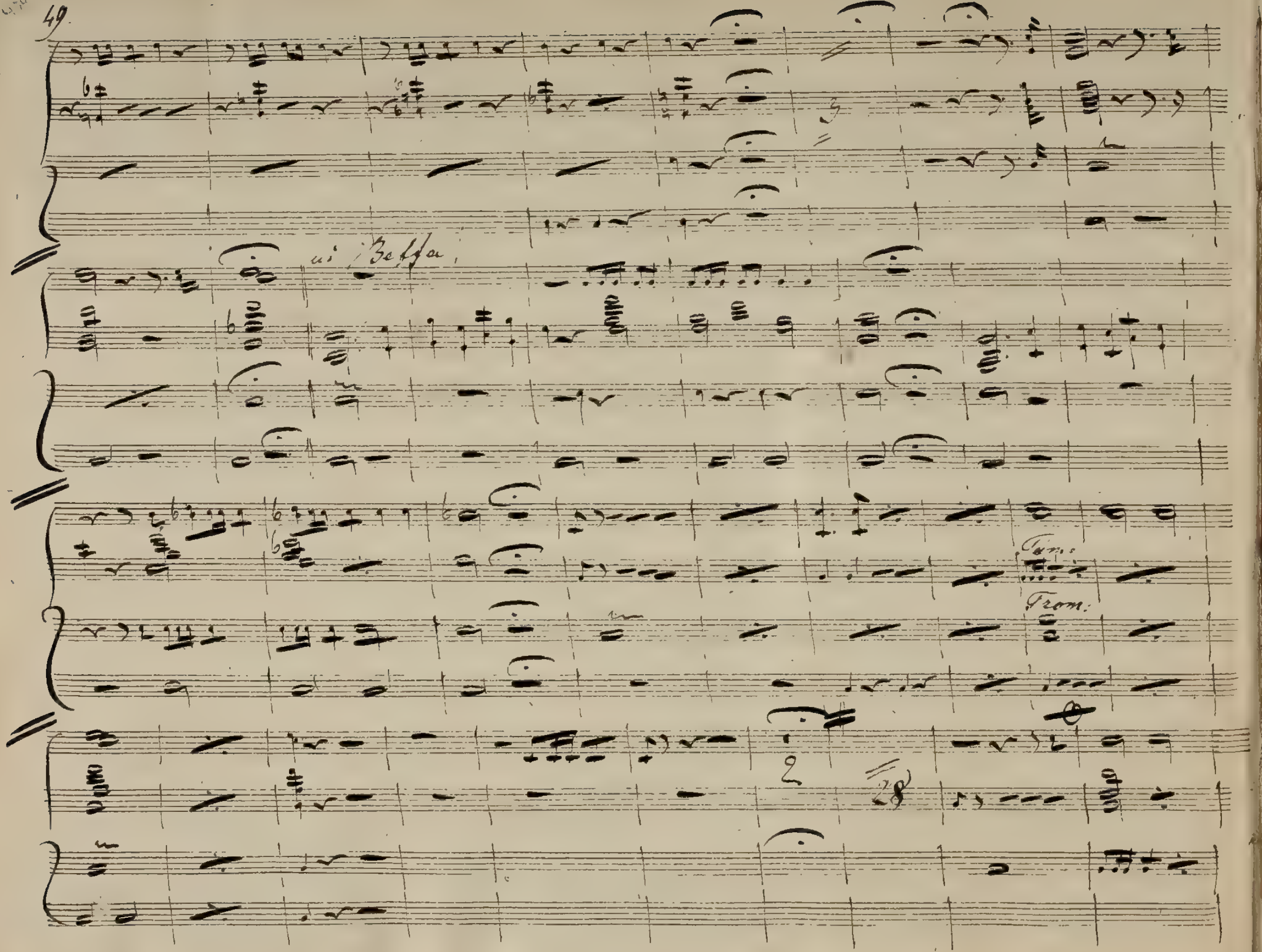


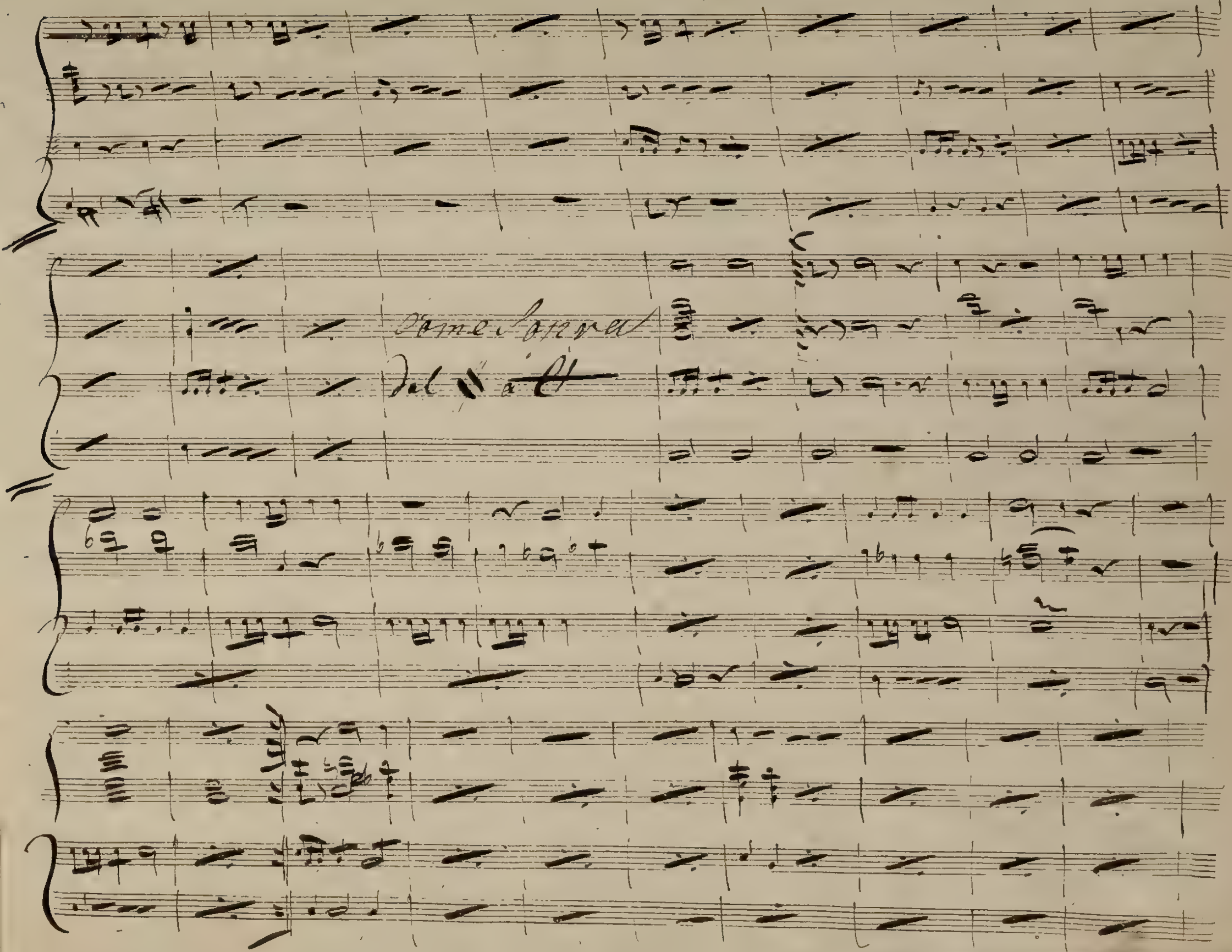

Come Sopra
unis
1.
unis
ultima
unis

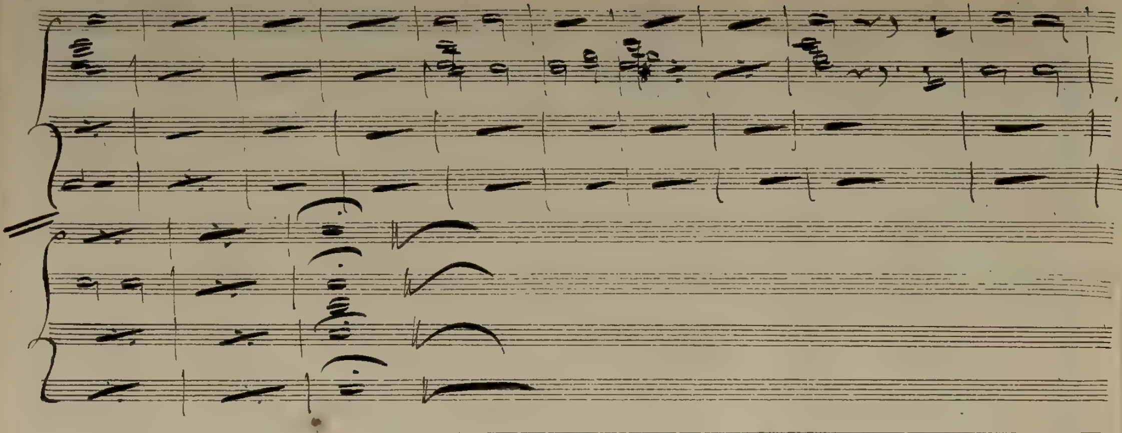

No. 7.
Trombe D.
Tromboni.
Tympani,
Gran Cassa,
12.
Tromboni col Bassi


Tymp:
Tymp:


14.


Trom:


Come sopra
dal



4 80
.180
5 80

298 | 60
240 | 4
58

16
12
38

Bett: 1. 59
2. 24.
2 — 54
4 — 40
2 — 20
— 07
Wall — 24
— 38
12
Gesamt 15. 58